



# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3840

SATURDAY, JUNE 1, 1901.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**THE ROYAL SOCIETY OF PAINTERS** in  
WATER COLOURS, 54, Pall Mall East, S.W. (near the National  
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**BRITISH ARCHEOLOGICAL ASSOCIATION.**  
—The FOURTEENTH MEETING of the SESSION will be held  
at 32, SACKVILLE STREET, W., on WEDNESDAY NEXT, June 5.  
Chair to be taken at 8 P.M. Antiquities will be exhibited, and  
the following Papers read:  
1. 'Some Aspects of the Life and Times of Alfred the Great,' by Dr.  
W. DE GRAY RICH, F.S.A.  
2. 'The Tribunal Prætoris at Rome,' by Dr. RUSSELL FORBES.  
GEORGE PATRICK, A.R.B.A., Hon.  
Rev. H. J. D. ASTLEY, M.A., Secs.

**ROYAL HISTORICAL SOCIETY.**  
(Incorporated by Royal Charter.)  
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The following alternative subjects have been chosen by the Council  
for the ALEXANDER PRIZE ESSAY (1901):—  
1. 'The Social Condition of England during the Wars of the Roses';  
or  
2. 'The Attitude of England during the Great Western Schism.'  
Essays on either of these subjects intended for the above CON-  
TEST should be forwarded, before FEBRUARY 1, 1902, to the  
DIRECTOR, 3, Old Serjeants' Inn, Chancery Lane, London, W.C., from  
whom further particulars can be obtained.

**READERS' DINNER.**—The READERS'  
DINNER, postponed from April 27, will be held at the HOTEL  
CECIL on SATURDAY, June 15, Mr. SHERIFF LAWRENCE, M.P.,  
in the chair. Donations towards the completion of READERS'  
PENSION No. 3 will be gladly received by the Secretary,  
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The COUNCIL are about to appoint a LADY as SECRETARY.—  
Applications, with testimonials, to be sent by JUNE 15 to the  
SECRETARY, from whom particulars can be obtained.

**GRAMMAR SCHOOL, APPLEBY, WESTMOR-  
LAND.**

The Governors will proceed to elect a HEAD MASTER at an early  
date. Candidates are required to be Graduates of one of the Univer-  
sities of the United Kingdom.—Applications and testimonials to be  
received by the undersigned at or before noon on the 29th JUNE prox.  
GEORGE H. HEBLIS, Clerk to the Governors.  
Appleby, May 27, 1901.

**THE NOTTINGHAM HIGH SCHOOL.**

The Governors of this School invite applications for the Office of  
HEAD MASTER, vacant by the election of Dr. James Gow to West-  
minster School.  
Particulars of the appointment may be obtained from the under-  
signed, to whom applications, accompanied by not more than five  
recent testimonials, must be sent not later than MONDAY, June 17,  
1901.  
EDWARD H. FRASER, Clerk to the Governors.  
King Street, Nottingham.

**EDINBURGH ACADEMY.**

Mr. Mackenzie having resigned the RECTORSHIP of the EDIN-  
BURGH ACADEMY, the Directors are prepared to receive applications  
for the VACANT OFFICE. The fixed salary is 800l. with prospective  
Capitation Grant.—Candidates are requested to communicate imme-  
diately with Mr. G. B. W. MACPHERSON, C.A., Clerk to the Directors, 6,  
North St. David Street, Edinburgh, from whom particulars may be obtained.

**QUEEN'S COLLEGE, Harley Street.**—The  
PROFESSORSHIP of FRENCH is VACANT. Applications to  
be sent in before JUNE 10.—Particulars can be obtained from the  
SECRETARY.

**UNIVERSITY COLLEGE, SHEFFIELD.**—The  
Council intend to appoint a PROFESSOR of FRENCH and a  
PROFESSOR of GERMAN, to begin work in OCTOBER. Details will  
be announced later.

**THE OWENS COLLEGE.—PROFESSORSHIP**  
of ENGLISH LITERATURE.—The Council having instituted a  
PROFESSORSHIP of ENGLISH LITERATURE invites applications.  
—Further particulars may be obtained from the Registrar, to whom  
applications should be sent on or before JUNE 15.  
S. CHAFFERS, Registrar.

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conjoined at the discretion of the University Court.  
The applications and testimonials of Candidates should be lodged, on  
or before MONDAY, July 8, 1901, with the undersigned, from whom  
further information may be obtained.

JOHN R. WILLIAMS, Secretary and Registrar.  
May 21, 1901.

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T. R. JOLLY, Secretary.

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No. 292, JUNE, 1901.

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IMPRESSIONS OF AMERICA. By Frederic Harrison.

THE STANDARD OF STRENGTH for our ARMY: a Business Estimate. By Sir Robert Giffen, K.C.B.

THE QUEEN VICTORIA MEMORIAL HALL in INDIA. By His Excellency the Viceroy of India.

THE RELIGION of the BOERS. By the Rev. Dr. Wigram, Canon of Grahamstown Cathedral.

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THE HOUSE of COMMONS. By L. A. Atherley-Jones, K.C., M.P.

OUR OFFERS to SURRENDER GIBRALTAR. By Walter Frewen Lord.

MR. SARGENT at the ROYAL ACADEMY. By H. Hamilton Fyfe.

THE PRESSING NEED for MORE UNIVERSITIES. By Prof. Ernest H. Starling, F.R.S.

SOME REAL LOVE LETTERS. By the Hon. Mrs. Chapman.

A LAND of WOE. By the Countess of Meath.

THE RECRUITING QUESTION: a Postscript to the Army Debate. By Arthur H. Lee, M.P.

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And Notes of the Month.

**THE NEW LIBERAL REVIEW.**

Editorial Offices: 160, Temple Chambers, London, E.C.

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No. 1028, JUNE, 1901. 2s. 6d.

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MINDS and NOSES. By Dr. Louis Robinson.

A NIGHT'S ADVENTURE on the PEARL RIVER.

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SATURDAY, JUNE 1, 1901.

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## LITERATURE

*Treason and Plot: Struggles for Catholic Supremacy in the Last Years of Queen Elizabeth.* By Martin A. S. Hume. (Nisbet & Co.)

FROUDE, in bringing his history of the reign of Queen Elizabeth to a close with the ruin of the great Armada, gives as his reason for breaking off at that point that the next fifteen years were not worth writing about. He does not say this in so many words, but he makes it clear that that was his meaning. The more one knows about that dreary time, the more one feels inclined to think that Froude was right. Yet students cannot rest content without seeking to know something about the last years of a great century; still less can they be expected to acquiesce in torpid ignorance of the highways and byways of that region of foreign and domestic politics in which the great queen went wandering along at haphazard, more and more trusting, like Mr. Micawber, to something turning up, and, strange to say, never wholly disappointed.

If any one was to write the story of those years, a better man than Major Hume could hardly have been chosen, for it was not so much a great historian that was wanted as a student of infinite patience, an expert at finding his way about foreign archives, a setter forth of facts with no desire to distort them, and telling his stories—and they are many—in a simple, unpretentious way, without troubling readers with too many theories.

Those fifteen years were years in which the Papacy was making its last obstinate effort to regain its ascendancy in the councils of the European Powers; in which England, as yet hardly conscious of her mission, was championing the cause of freedom of thought and freedom of conscience; in which France and Germany were in some sense the buffer states between Spain and Rome, closely united in a crusade to stem the floods of heresy and schism in the little island kingdom, whose stubborn queen must be taught

to submit to a higher authority than her own. There could be but one end to such a conflict. How it went on Froude did not care to tell. Major Hume has attempted to follow all the tortuous mazes of the long campaign in this volume.

In those fifteen years the Popes—there were five of them reigning at Rome between 1588 and 1603—were keeping up their invasion of England partly by an elaborate system of proselytizing, partly by inducing Philip II. and his son (for Philip III. by no means gave up his father's wild designs) to effect the conquest of our island by force of arms.

As for the proselytizers, their business was to convert the heretics, to anathematize the half-hearted Catholics who were for making terms with the queen, to stimulate the religious fanaticism of the extremists, to glorify the martyrs who defied the penal laws, to preach that obedience to the Supreme Pontiff was the first duty of a Christian man, in comparison with which loyalty to any temporal sovereign was as nothing in the balance. After the ghastly massacre of twenty-two Roman priests and eleven lay folk in 1588, the Jesuits (who were few) and the seminarians (who were many) were all in hiding. When they were caught by the "priest hunters" they were never spared. The Government kept a host of spies and informers dogging their steps at every turn. Such a band of detectives—ruffianly, merciless, and false—had never been known in England. The persecutors succeeded just a trifle too well, and in some quarters a sentiment of pity grew up. But when Robert, Earl of Essex, with no better motive than a desire to supplant the great Lord Burghley, organized a new band of intelligencers, whose business it was to discover or invent more ingenious and incredible villainies than had been suspected heretofore, then we begin first to hear of plots to murder the queen, and they come crowding upon us with bewildering frequency. How little truth there was in any one of them may be inferred from Major Hume's summary of the "net result" of his examination into the assassination plots of 1592-3. "Even the English refugees on the Continent must," he says, "nearly all of them have been against the commission of such a crime, or the queen would never have died a natural death..... Notwithstanding all the loose talk of the swashbucklers, no serious attempt was ever made to commit the murder." The most infamous of these "plots" was that which brought the unlucky Lopez to the scaffold. It is difficult to doubt that the poor man was the victim of Essex, whose rancorous hatred he had provoked. He had no friends and many enemies, and he seems to have been deliberately given over to the hangman because the accusers had gone so far that it would have been almost impossible to let their victim remain alive. As to the ludicrously improbable fiction of the Jesuit Michael Walpole having commissioned a fellow named Squire, a mere stable-boy or ostler, to murder Queen Elizabeth by squeezing a bladder of poison into the pommel of her Majesty's saddle, we should have thought that no sane man could treat it with anything but amused contempt, but that Major Hume appears to

harbour a suspicion that there was "something in it."

But while the extremists among the Roman plotters were continuing their tortuous policy after their fashion by working in dark corners and the only too liberal employment of scoundrelism, Philip II. was passing the last ten years of his life (he died in August, 1598) in never-ceasing attempts to crush the power of England and to bring the great queen to her knees by force of arms. Again and again he prepared fleet after fleet. He had his wretched pensioners intriguing in Scotland, playing off one faction against the other among the fierce and selfish nobility; and he appears to have been actually outwitted by James VI. in the game of diplomacy. One gets baffled in the attempt to follow the moves of the pieces on the board. One forgets that this creature has a knight's move, and that a bishop's, and the other has a proper motion of his own, till one is provoked into exclaiming, "The game is not worth the candle!" With infinite patience Major Hume tries to carry us along, but we weary of it all in spite of ourselves. The interest revives somewhat when we are carried across to Ireland and asked to follow the movements of the Irish rebellion—it is always "rebellion" there—and find ourselves perforce sympathizing with Tyrone, something like a hero, fighting desperately against tremendous odds, and actually getting terms for himself at last. Perhaps the best part of Major Hume's volume is that which deals with the Spanish invasion of Ireland in 1601, the siege of Kinsale, and the utter discomfiture of the last of the Armadas (was it the sixth?), this time sent forth not by Philip II., but by his helpless and indolent son:—

"On the last day of the year 1601 Aguila, the Spanish general, prayed for a parley..... he might, as he said, have held out for a considerable time longer, but he plainly confessed that.....the Irish were not worth fighting for. Articles were accordingly soon agreed upon for the Spaniards to leave with all their property in English ships bound for Spain, of which they were to pay the freight."

What an end to all these years of Spanish brag and bluster, of Spanish "treason and plot"! and what a comment upon it all is afforded by Major Hume's note that

"Don Juan del Aguila had carried with him to Ireland a large number of gold chains of the value of 2,000 ducats, and ten swords of honour, to be distributed amongst the Irish chiefs after the expected victory!"

As to the plots and counterplots of the last three years of the reign, they have been already enough written about to weary most people. Of course there is a great deal of theatrical posing and surprise in the crazy sayings and doings of Essex. The man was hardly sane—"a poor, blind, vain-glorious creature," as Major Hume calls him—though the thing is certainly false which some sneering Irishman said of him, that "he never drew a sword but to dub knights." Yet one can hardly pity him, and hardly see how Elizabeth could have done anything but send him to the scaffold. Of any trustworthy evidence tending to show that she felt bitter remorse for her decision there is absolutely none. On the other hand, her attitude to that hysterical lady Arabella

Stuart was merely contemptuous; except as a tool in the hands of others there was nothing to fear from such a figure. From first to last the policy of Spain and Rome had been one long and stupid succession of blunders—blunders in the original conception, greater blunders still in the attempts to carry those blunders out. Major Hume is right in saying that

"the Bye and Main Plots, and even the Gunpowder Conspiracy, were the rank sporadic aftergrowth of the greater plan which Spanish procrastination prevented from ripening in time."

He is right, too, in adding what is just as obvious to the thoughtful student of our history, that

"even if the Gunpowder Plot had destroyed the King and his house, a Catholic sovereign of England under Spanish tutelage would no longer have been possible.....for out of the forty years' struggle a potent empire had emerged, determined to choose its own form of faith, and able successfully to resist all dictation from the foreigner, even though its degenerate sovereign had forgotten the dignified traditions of Elizabeth."

*A Calendar of the Inner Temple Records.*  
Edited by F. A. Inderwick, K.C.—Vol. III.  
1660-1714. (Published by Order of the Masters of the Bench.)

WITH this volume Mr. Inderwick brings to a close his well-ordered and graphic history of the Inner Temple as deduced from its own records. The title of the work is somewhat misleading, for, as Mr. Inderwick shows in his preface, and as the second and eleventh reports of the Historical Manuscripts Commission more fully prove, the Inner Temple possesses a great store of records which this Calendar does not, and was not intended to, touch. The editor may be congratulated on the successful accomplishment of a heavy task. Amidst so much material of deep interest to the general student of history there was a mass of formal and legal documents to be considered; but these have been judiciously handled. The entries relating to admittance to and viewing of chambers have been omitted; the allowances to watchmen and other officers, the assessment of pensions (*i.e.*, contributions of members to the necessary expenses of the Inn), and such like, have generally been left out; whilst the Acts of Parliament and the Bench Table Orders have been calendared with severe brevity. Mr. William Page has again afforded valuable assistance by his admirable abstracts of the documents included in this volume, and Mr. Inderwick's survey of the Inner Temple's story from the Restoration to the accession of the House of Hanover is characterized by a lucidity worthy of the experienced lawyer, whilst possessing an interest not always present in legal compositions. On some points, however, we must join issue with him.

The feast given by Sir Heneage Finch, Reader of the Inner Temple, to Charles II., in 1661, was the last of the entertainments chronicled by Dugdale or by any later historian. Other festivities there were, not of so elaborate a nature, of which Mr. Inderwick speaks in detail; and he tells also of the various plays acted in the Temple between 1660 and 1688. Mirth had no restraint in the days of Charles II., but in

the reign of the more saturnine William III. the members of the Inn became of graver mood, and an attempt was made to relieve the dulness. The players were more frequently in attendance, and some old regulations were put in force as to dancing in the hall. Fines, too, were imposed *pro non saltando*. Shadwell and others ridiculed the solemn and grave motions of the benchers, and the attempt at gaiety was a failure. Mr. Inderwick does not run much risk of contradiction when he says that dancing men probably preferred the society of ladies, *pro saltando*, to that of each other.

For about a hundred and fifty years the plague had been, as the editor says, "an annual though unwelcome guest" at the Temple, yet when the great scourge came in 1665 the lawyers fled from its contagion, and the records of the Society's books during the months of the dread visitation are practically nil. A few of the officials, however, remained, and in the register of burials at the Temple Church are the names of twelve persons who died of the plague. Mr. Inderwick gives a vivid account of the ravages of fire in the Temple. Three times in the reign of Charles II. was the Inn in danger of utter destruction. The worst conflagration, that of 1666, desolated King's Bench Walk, the Alienation Buildings, Mitre Court Buildings, Tanfield Court, Lamb Buildings, the class-rooms, and the Parliament Chamber. The progress of the fire was stayed by the liberal use of gunpowder in blowing up houses, and happily the Temple Church, in this as in the other fires, was saved. To put it in Mr. Inderwick's enthusiastic words, "the flames, which had swallowed up the cathedral of King Ethelbert, spared the chapel of the Knights Templars." The items in the general account books relative to these fires, and indeed as regards the whole life of the Inn, are full of interest. It would not have been amiss to have printed more particulars from these accounts. Few matters are more creditable to the Temple than the undaunted spirit with which the lawyers set about rebuilding their devastated homes. Very rapidly was this accomplished, but much of the work had to be done over again because of subsequent fires. One of the builders and architects called in for this reconstruction was Dr. Nicholas Barbon, whom Mr. Inderwick calls "son of the well-known Praise God Barbon," and states in a footnote that the doctor had been christened "Unless-for-Jesus-Christ-thou-hadst-been-damned" Barbon. Had Mr. Inderwick looked at the 'Dictionary of National Biography,' which he often quotes on other points, he would have omitted his footnote. Dr. Grosart states that "Praise God Barebones" is said to have had two brothers, one with the outrageous name given above, and another with an equally extravagant name. But Dr. Grosart did not believe the story, and both he and the writer on Dr. Nicholas Barbon state that Nicholas was "probably" the son of the well-known leatherseller. Even as regards the latter, it was shown in the *Athenæum* in 1897, from a bill among the Proceedings of the Court of Requests, that his real name was Praise Barbon, and not Praise-God Barebones.

On the other hand, Mr. Inderwick's

account of Judge Jeffreys supplies fresh material for an account of that notorious lawyer. He was admitted at the Inner Temple at the age of fifteen, and at the age of twenty-one makes his appearance as a would-be peacemaker between the City Corporation and the authorities of the Temple. The latter claimed to be outside of the jurisdiction of the Corporation, and refused to let the Lord Mayor "bear up his sword" within their confines. The dispute is here narrated at length—the insistence of the Lord Mayor, the scuffle in the Temple precincts, and the subsequent action of the King and Privy Council. Jeffreys was a liberal friend to the Inner Temple, and many interesting details are included about him. The Society did not forget his services, and a few years later, with the knowledge of all his judicial errors, and even after "the bloody assize," they commissioned Sir Godfrey Kneller to paint his portrait, which was set up in their hall. Three times did the benchers invite him to a banquet, and on each occasion a play was acted for his delectation.

We may here notice what Mr. Inderwick states as to the plays enacted at the Inner Temple. He is struck by the fact that from 1660 to 1688 "not one play of Shakespeare is recorded as having been produced." Further on in his preface he says that no play of that dramatist was performed in the Temple from 1688 to the death of Queen Anne. His explanation of this fact is so singular that we must quote it in his own words:—

"Shakespeare being comparatively without liberal education, and not having had the advantage of mixing from his youth with gentlemen and gentlemen's sons, had not acquired the art of writing to the taste of that class from whom the inns of court were recruited, and without whose presence a theatre could not be kept open. Shakespeare smacked of the ruff and the farthingale long after these eccentricities of costume had disappeared, while Beaumont and Fletcher, though his contemporaries, wrote as men who had mixed habitually from their boyhood with persons of polite education and of good society, where manners were more easy and more natural, and conversation was more ready and sparkling."

Mr. Inderwick then goes on to give an account of the plays that were actually performed at the Inner Temple, sometimes by the king's players, sometimes by those of the Duke of York, and sometimes by Davenant's players. This the editor does "to enable the templars of the twentieth century to form an opinion of the tastes of their predecessors." And what are these plays? One, by no less a poet than Dryden, 'Secret Love, or the Maiden Queen,' was of such a nature that even Charles II. (save the mark), though he claimed to have had a hand in its construction, "thought it liable to exception as treating the bond of marriage too lightly." Another by Dryden, 'Sir Martin Mar-all,' is in Mr. Inderwick's opinion rightly open to censure, and shocking to a French audience, as it represents a young lady of wealth and good family disguising herself to marry a valet, who had never exhibited any inclination for her. Pepys thought it "fullest of proper matter for mirth that ever was writ." Another play by Beaumont and Fletcher, 'Philaster,' Mr. Inderwick would



like to have witnessed, for this is what he says of Nell Gwyn's acting in it (Nell figures in the General Account Books): "Her small and lissome figure, with a slight tendency to plumpness, her musical voice and clear intonation, with the charm invariably attaching to her style, must have made her a very fascinating boy." Yet another play, 'London Cuckolds,' by Edward Ravenscroft, a member of the Middle Temple, and therefore one of the "persons of polite education and of good society," was certainly not, Mr. Inderwick says, "a decent play," and Garrick declared that it should never disgrace the boards of his theatre. Once more, 'The Soldier's Fortune,' by Thomas Otway, is, the editor says, "a grossly indecent play." Surely Mr. Inderwick does not mean to contend that such dramas were more suited to the tastes of the gentlemen of the Temple than the creations of Shakspeare. Verily, our great dramatist was happy in the disadvantages of a lack of "liberal education" and of not mixing with "good society." But it is not certain that Shakspeare's plays were unrepresented at the Inner Temple. Mr. Inderwick admits that "the names of the plays are given in our books with great irregularity"; in fact, that it "depended altogether upon chance, or upon the fancy of the clerk, whether the name of the play was entered or not." We may yet have proof that the seventeenth-century lawyers were not so bad as Mr. Inderwick represents them.

Our space forbids us to dwell on many more interesting details of this volume: on the lamentable state of decay into which the Temple Church had fallen, and on its restoration and decoration under the guidance of Sir Christopher Wren; on the famous organ controversy there, finally settled by Jeffreys; on some of the eminent men of the Temple, as Sir Heneage Finch, Christopher Milton (brother of the poet), Dr. William Sherlock, Dr. Thomas Sherlock, and William Petyt, donor of the celebrated MSS.; on the famous taverns hard by the Temple; and on various habits and customs of the time, as shown in the General Account Books and other records. The type and binding of this volume are all that could be desired, and it is enriched with admirable reproductions of the portraits of William III., Queen Mary, and Queen Anne, painted by Sir Godfrey Kneller and preserved in the Inner Temple.

We have noticed a few errors, clerical and otherwise. In the footnote p. xii, as to the burials of those who had died of the plague, "p. 450" should be p. 446. Martin Hildesley, or Hildesby, the Roman Catholic whom James II. ordered to be called to the Bar, is printed "Kildesley" on p. 268, and this reference is not in the index. And where did Mr. Inderwick hear or read that the "kingdoms of England, Scotland, and Ireland were consolidated and formed into one" in "the reign of Anne" (p. xov)?

*Novalis Schriften.* Edited, with an Introduction, by Ernst Heilborn. 4 vols. (Berlin, Reimer.)

"We are known by those of our own kind, but other men deny us." Such has been the fate of mystics in every age, and Novalis is no exception. Carlyle's essay, full as it is of generous appreciation, shows a Titan curiously regarding some young Apollo of the new race. Far from disguising his perplexities, he rather, with an honesty that does him infinite credit, obtrudes them on the reader; and where a smaller man might have been tempted to assume the divining-rod, he is content to remain a stammering interpreter. It would be absurd to quarrel with him for boggling at times over a dark saying—that must often happen to the fittest student of Novalis; but what if the delineation reveals a half-acquaintance, a seemingly inevitable strangeness? What if the portrait lacks those intimate touches that no intelligence working *ab extra* can achieve? This want of sympathy comes out most evidently in the observations concerning the effect upon Novalis of the death of his betrothed; yet they are wise, natural, and not without tenderness. Heine's brilliant sketch cleverly hits off the sentimental decadent who now and again masquerades in Novalis; it takes no account of deeper qualities—his warm heart, his earnest humanity, his childlike faith; above all, the energy of will and strenuous activity of mind that enabled him, while grappling with disease, to accomplish his life's work in a few tragic years.

This edition, which is based on manuscripts in the possession of the Hardenberg family, brings to light a good deal of hitherto unpublished material, and though it does not contain every word that Novalis wrote—some "useless ballast" having been dropped—the assurance is given that nothing of artistic, psychological, or biographical interest has been omitted. The admirable introduction, entitled 'Novalis der Romantiker,' and comprised in the first volume, deserves to be read and pondered by all who care to understand how this man of genius came to be what he is. Not only does the author know his subject from end to end, but he has also the blessed faculty which so many scholars, especially when they write German, toil after in vain, of imparting his knowledge without irritating the recipient. The style is clear, crisp, epigrammatic—even, as some may think, unduly elaborate; e.g., the trick of repeating a phrase or sentence, like the burden of a ballad, is easily overdone. There is humour, too, in the description of "Young Germany," with its Roquairols and William Lovells, its "Weltschmerz" and feverish pursuit of pleasure. We had meant to quote the amusing paragraph which sums up the *ars poetica* associated with Göttingen, but it must be enjoyed in the original. More than a word of praise is due to the skill with which the attitude of Novalis towards the various literary and political movements of the period and their influence on his development are indicated. Feminine susceptibility was characteristic of Novalis. He did not create ideas; he absorbed and combined them. His honey was gathered from a

thousand flowers. Friedrich Schlegel, Fichte, Schleiermacher, and Werner were perhaps the largest individual contributors, if a local habitation and a name can be given to the airy something that makes genius its organ. Novalis has rightly been called the typical Romanticist, for he lived through and incorporated every mood, emotion, and experience of his time, so that in him its very form and colour appear reflected.

On one far height in one far-shining fire.

He was an epitome of contrasts, a harmony of discords:—

"An 'Autumn-nature,' and a man who produced his best in talk.....the poet of longing; yet he spoke in simple accents, like one satisfied with himself and happy in his love. Devotion and pleasure shared his heart. Wholly sensuous, he yet soared high above the senses. He enjoyed life, but coveted the martyr's spirit. He was an ascetic pasha. He lived in visions, but also in thoughtful meditation. A child in devotion, yet an excellent and clear-sighted critic. While as a mystic he indulged in nebulous speculation, he was at the same time a capable and business-like official. And in his 'Fragments' we find quite practical ideas jotted down side by side with abstract mathematical studies or mystical fancies. He conceived an apparatus for producing clouds on a large scale, in order to irrigate waterless districts; double windows to keep the room warmer; a new method of farming with more fallow land in lieu of grazing. And he already played with the idea of photography."

An apparatus for producing clouds on a large scale! The Aristophanic Socrates could have done no better.

Heine said of Novalis:—

"He saw everywhere only miracles and lovely miracles; he overheard the plants whispering, he knew the secret of every budding rose, he identified himself at last with universal Nature, and when autumn came and the leaves fell off, he died."

This recalls the song of the Persian mystic Jalālu'd-dīn Rūmī six hundred years before:

I crossed the autumn vineyard, in bitter sadness I crossed;  
Not a withered leaf but was mourning my love, the love that I lost.

The same yearning for a lost love had taken possession of Novalis. It is the veiled maiden in the 'Lehrlinge zu Sais,' the blue flower in 'Heinrich von Ofterdingen.' And this love is the personification of Nature, which to the lover's eye puts on the garb of earthly beauty and changes herself into a breathing human shape. Nature is spiritually one with man, whose mission it is to civilize her and in so doing to work out his own destiny. *Redeunt Saturnia regna.*

Considered purely as literature, the 'Fragments' occupy, of course, a much lower rank than do the 'Hymns,' or even than 'Ofterdingen,' which itself is—not in form alone, but essentially—a fragment. It must be conceded, further, that their value at the present day is very unequal. When Novalis once seized a principle he never let it rust in his hand. His dream—the dream of the Romanticists—was an all-embracing unity. Art, poetry, religion, science, politics—all sink and rise into each other like the waves of a great ocean. Everywhere he finds fantastic analogies and mystic affinities. He writes:—

"It is very probable that a marvellous symbolism of numbers may exist in Nature. Likewise in History. Is not everything full of

significance, symmetry, allusion, and strange association? Cannot God reveal Himself in mathematics as in every other science?"

Just at this time Priestley and Galvani seemed to have discovered the "Open, Sesame!" to Nature's treasure-house. Novalis needed no invitation to join the explorers. Dazzled by the golden prospect, his imagination wandered through field after field of natural philosophy. And page after page of the 'Fragments' still lends a shadowy life to theories welcomed with eager enthusiasm, and long since superannuated.

But when the worst is said, these miscellanea include enough and to spare of things fresh, radiant, and suggestive. It would be easy to make a selection not much inferior in size, and certainly comparable in interest, to Coleridge's 'Table-Talk.' Novalis is an ideal victim for the excerpter. He thought in jets, and though the whole mass, chaotic in appearance, does not lack the subtle transitions of a Pindaric ode, its unity lay in the mind of Novalis and refused to seek outward expression. The specimens chosen by Carlyle might lead one to think that the 'Fragments' were a dainty dish, reserved for those who had the good luck to be born Platonists or Scotsmen. And truly there are moments when some acquaintance with the 'Ideas,' or at any rate the gift of second-sight in a Scotch mist, is almost indispensable. But if Novalis dwells among the peaks, he not rarely comes down into the valley. Let him speak for himself:—

"Eating wakes humour and wit—that is why gourmands and fat people are so witty—and while eating we are ready to joke and converse gaily. It affects our solid faculties as well. At table we dispute and argue with pleasure, and many truths are discovered there. Wit is spiritual electricity: it requires a strong body.....Dinner is the most notable period of the day, and perhaps the goal, the blossom of the day. Breakfast is the bud."

"There is no wit in cheerful souls. Wit indicates a disturbance of equilibrium. It is the result of the disturbance, and also the means of rectifying it."

"Joking is a preventive and a tonic, especially against the miasma of female charms."

"When you see a giant, first look at the position of the sun and be sure that it is not a pigmy's shadow."

"We pay Vice too great a compliment if we match her against Virtue."

"A marriage is a social epigram."

"For God there is no devil, but for us unfortunately he is a very active chimæra."

"Most people do not know how interesting they really are, and what interesting things they really say."

"Only the weakness of our organs prevents us from seeing that we are in Fairyland."

"The artist stands on the man as the statue on the pedestal."

"Every person who consists of more than one person is a person of the second power—or a genius."

"The imperfect is most tolerable when it appears as a fragment."

"Etiquette is the death of all free manhood, a mixture of Asiatic servility and arrogance with Christian meekness."

"Philosophy is really homesickness, a desire to be at home everywhere."

"Darwin remarks that in waking we are less blinded by the light when we have dreamed of visible objects. Happy, then, are they who have already dreamed visions in this life. They will the sooner be able to bear the glory of yonder world."

Here we must leave Novalis. Many characteristics, and those the deepest, have not been touched—his theory of poetry, which was for him the absolute reality; his religion of "inwardness"; his close and tenderly cherished relation to Christianity. Nothing has been said of his place in the history of mysticism and of the 'Hymns to the Night,' which suggest a comparison with the 'Noche Escura del Alma' of Juan de la Cruz. But enough, we hope, has been said to show that he is worth studying; and it may confidently be predicted that all who think so will appreciate the boon conferred upon them by the publication of these well-printed and carefully edited volumes.

*Literary Friends and Acquaintance.* By William Dean Howells. Illustrated. (Harper & Brothers.)

EARLY in his career Mr. Howells expressed himself in uncomplimentary terms about English writers in general and Dickens and Sir Walter Scott in particular. Now that he is the famous writer of several admirable books, he displays a greater respect for others who have cultivated the field of literature before him; yet even in his younger days he was a hero-worshipper of great writers, provided they were his fellow-countrymen.

His present work is largely autobiographical, and it is welcome. A native of Martin's Ferry, Ohio, Mr. Howells visited New England when a young man. He then found the difference between the West and the East as great as that which he afterwards noted between America and Europe, and his impression of quaintness and strangeness was no keener when he first saw England a year later. He thought that New England was bare of trees, and was astonished to find that they adorned the landscape there as they did in his native Ohio. His admiration for the scenery was mild compared with his admiration for New England's worthies. At the time they were many in number and famous. Hawthorne and Lowell, Emerson and Dr. Palfrey, Prescott, Ticknor, and Longfellow were some of the notable men, and it is touching to read how Mr. Howells bent the knee before the intellectual idols of his dreams. There is much of interest in his sketch of Hawthorne, to whom he presented a letter of introduction from Lowell:—

"The door was opened to my ring by a tall, handsome boy, whom I suppose to have been Mr. Julian Hawthorne; and the next moment I found myself in the presence of the romancer, who entered from some room beyond. He advanced, carrying his head with a heavy forward droop, and with a pace for which I decided that the word might be *pondering*. It was the pace of a bulky man of fifty, and his head was that beautiful head we all know from the many pictures of it. But Hawthorne's look was different from that of any picture I have seen. It was sombre and brooding, as the look of such a poet should have been; it was the look of a man who had dealt faithfully and therefore sorrowfully with that problem of evil which forever attracted, forever evaded Hawthorne. It was by no means troubled; it was full of a dark repose.....In the face that confronted me there was nothing of keen alertness, but only a sort of quiet, patient intelligence, for which I seek the right word in vain. It was a very regular face, with beautiful eyes; the moustache,

still entirely dark, was dense over the fine mouth. Hawthorne was dressed in black, and he had a certain effect which I remember of seeming to have on a black cravat with no visible collar. He was such a man that if I had ignorantly met him anywhere I should have instantly felt him to be a personage."

Hawthorne had recently returned from Europe, and he asked Mr. Howells about Lowell and Holmes, the curious commentary being added:—

"Perhaps because he was so lately from Europe, where our great men are always seen through the wrong end of the telescope, he appeared surprised at my devotion, and asked me whether I cared as much for meeting them as I should care for meeting the famous English authors. I professed that I cared much more, though whether this was true I now have my doubts, and I think Hawthorne doubted it at the time."

The avowal at the end of this passage is candid and worthy of Mr. Howells, while the words we have printed in italics are neither, so far, at least, as England is concerned. Whether the rest of Europe is as cordial in admiring merit in Americans we shall not venture to determine.

Mr. Howells does not hesitate to write unjustly about English publishers, though a London firm gave to the world his first book. Another firm, which declined to publish it, afterwards "pirated" one of his novels; he adds, "though I believe the English still think that this sort of behaviour was peculiar to the American publisher in the old buccaneering times." He surely must be ignorant, otherwise he would not write in this strain, that in the "old buccaneering times" any American could obtain copyright in England by a very short stay in Canada while his work was in course of publication, whereas no English citizen could obtain copyright in the United States. If Mr. Howells neglected to take the trouble to secure English copyright, he is both harsh and unfair in posing as the victim of literary piracy. He seems to go out of his way to write unpleasantly about us. Such a sentence as the following is neither well worded nor well intentioned: "I fancy that much of Lowell's success with [the English] people who are not gingerly with other people's sensibilities came from the frankness with which he trampled on their prejudices when he chose." Lowell in his younger days, before he had any personal knowledge of England and the English, wrote bitterly about "a certain condescension in foreigners," these foreigners being our fellow-countrymen. In later and riper life he thought differently, as Mr. Howells, who met him in London, shows:—

"Lowell was in love with everything English, and was determined I should be so too, beginning with the English weather, which in summer cannot be over-praised. He carried, of course, an umbrella, but he would not put it up in the light showers that caught us at times, saying the English rain never wetted you. Thick short turf delighted him; he would scarcely allow that the trees were the worse for foliage blighted by a vile easterly storm in the spring of that year. The tender air, the delicate veils that the moisture in it cast upon all objects at the least remove, the soft colours of the flowers, the dull blue of the low sky showing through the rifts of the dirty white clouds, the hovering fall of London smoke, were all dear to him, and he was anxious that I should not lose anything of their charm. He was anxious that I should not miss the value of anything in England, and while he



volunteered that the aristocracy had the corruption of aristocracies everywhere, he insisted upon my respectful interest in it because it was historical. Perhaps there was a touch of irony in this demand, but it is certain that he was very happy in England."

After much hard and uncertain work and very little pay, Mr. Howells found congenial employment in 1866, when he was twenty-nine, as assistant editor of the *Atlantic Monthly*, a magazine which has always been a credit to New England. The admirable editing of this magazine is its distinguishing merit. Mr. Howells allows the reader to have a peep behind the scenes; but the impression produced will be greatest upon the initiated. Every one, however, will be struck with this reference to Mrs. Beecher Stowe:—

"As for the author of 'Uncle Tom's Cabin,' her syntax was such a snare to her that it sometimes needed the combined skill of all the proof-readers and the assistant editor to extricate her. Of course, nothing was ever written into her work, but in changes of diction, in correction of solecisms, in transposition of phrases, the text was largely re-written on the margin of her proofs. The soul of her art was present, but the form was so often absent, that when it was clothed on anew, it would have been hard to say whose cut the garment was of in many places.....It would not do to say how many of the first American writers owed their correctness in print to the zeal of our proof-reading, but I may say that there were very few who did not owe something. The wisest and ablest were the most patient and grateful, like Mrs. Stowe, under correction; it was only the beginners and the more ignorant who were angry; and almost always the proof-reading editor had his way on disputed points.....Mrs. Stowe was a gracious person, and carried into age the inalienable charm of a woman who must have been very charming earlier.....There was something very simple, very motherly in her, and something divinely sincere. She was quite the person to take *au grand sérieux* the monstrous imaginations of Lady Byron's jealousy, and to feel it on her conscience to make public report of them when she conceived that the time had come to do so."

Nearly all the great men of letters whose fame extended from their native America to Europe during the latter part of the nineteenth century were known to and are described by Mr. Howells. His favourites appear to be Lowell, Longfellow, and Holmes, and he has many pleasant reminiscences of them. With two of them he came into official relation when he was Consul for Venice and the ports of the Lombardo-Venetian kingdom, the first being Hildreth, the author of an excellent history of the United States, who was Consul at Trieste; the second Motley, who was United States Minister at Vienna. Motley visited Venice with the view of having copies made of some papers in the Venetian archives, and Mr. Howells was able to help him. He thus writes of Motley:—

"My recollection of him is of courtesy to a far younger man unqualified by patronage, and of a presence of singular dignity and grace. He was one of the handsomest men I ever saw, with beautiful eyes, a fine blond beard of modish cut, and a sensitive nose, straight and fine. He was altogether a figure of worldly splendour; and I have reason to know that he did not let the credit of our nation suffer at the most aristocratic Court in Europe for want of a fit diplomatic costume, when some of our Ministers were trying to make their office do

its full effect upon all occasions in 'the dress of an American gentleman.'"

The point of the words which Mr. Howells has put within inverted commas may not be evident to all readers. When Charles Sumner was Senator for Massachusetts and chairman of the Committee for Foreign Affairs, he used his power in Congress to get an Act passed which made the Court dress of the representatives of America at foreign Courts what he termed "the dress of an American gentleman," which is that worn by waiters in hotels, restaurants, and clubs throughout the world. Sumner boasted of his achievement, and was wont to tell his friends that he had revenged himself for a personal discomfort when in 1838 he visited England for the first time. Though a young and unknown man, the letters of introduction which he brought opened many doors and led to much hospitality. Once he was invited to an entertainment at the Guildhall where Court dress or uniform was to be worn, and though an exception was made in his favour, he felt uncomfortable, with the result of enforcing upon his countrymen when in an official capacity abroad ordinary evening dress as a substitute for that which might be the rule at the Court to which they were accredited.

Motley's term of office expired before his friend Sumner's sumptuary measure took effect. On one occasion he had to protest against the opening of a packet of newspapers at the Venetian Post Office, holding this to be an infringement of diplomatic privileges. He went to the Director of the Post Office, who said he was but carrying out his instructions, and suggested that Motley should complain to Count Toggenburg, who would doubtless order that Motley's newspapers should not be tampered with:—

"Mr. Motley said he would give himself the pleasure of calling upon the Lieutenant-Governor, and 'How fortunate,' he added [to Mr. Howells] when we were got back into the gondola, 'that I should have happened to bring my Court dress with me!' I did not see the encounter of the high contending powers, but I know that it ended in a complete victory for our Minister."

Mr. Howells has written many interesting books, but none of greater general interest than this. A note of melancholy pervades it. We infer that some domestic affliction fell to his lot when he was in Boston. His narrative has further the advantage of many portraits, of which Longfellow's is the only one deserving censure. He is represented as a truculent brigand, whereas he looked exactly what he was, the meekest, most genial, and most lovable of men. There is one point in conclusion which deserves mentioning, though it concerns a deficiency so common that we are almost tired of insisting on it. As a reviewer, editor, and author of long experience, Mr. Howells ought not to have suffered his book to be published without an index. Surely one of his younger friends might have helped him in this matter, if he had no time to see to it personally.

*La France: Essai sur l'Histoire et le Fonctionnement des Institutions Politiques Françaises.* Par J. E. C. Bodley. (Paris, Guillaumin & Cie.)

THIS is a French edition of Mr. Bodley's 'France,' rather than a mere translation. So far as the volume is translation it is the author's own; but in working over his book he has, of course, modified some parts of it, and utilized the facts and reflections of the years which have elapsed since the publication of the original. He has also cut down those explanations of French institutions which were necessary for foreign, but are needless for French readers.

The chief changes introduced into the French version are to be found in the chapters 'Liberté' and 'Les Socialistes.' It was, indeed, inevitable that both these chapters should be rehandled. The Liberty of the French Liberals—that small and enlightened, though sometimes rather wrong-headed minority, who have never been predominant in France for long periods—is at the present moment a declining force in France, and the history of the decline has, perhaps, become a "decline and fall." The Socialists, on the other hand, have risen, and have, for the first time in French history, become a governmental force, unless we except the period between the Revolution of February and the Days of June, 1848. Instead, however, of the wild men of 1848, France has now to deal with practical politicians of the type represented by M. Millerand, the most powerful of her ministers, supported as they are by many of the more dreamy Socialists under the leadership of M. Jaures.

At the end of Mr. Bodley's chapter on 'Liberty' we find accordingly some new pages in which he explains that, although it was the Liberals who founded the Third Republic, intending to create, and believing that they had created, a Liberal Government, the consolidation of the Republic after the retirement of MacMahon from the Presidency was the end of their influence. They now play a part less considerable than that which was open to them under the Second Empire, and are extinct as a political force, while they have lost even their teaching influence. Mr. Bodley resumes in these pages the general lessons of his book, to the effect that individual liberty is not easy to reconcile with authoritative centralization such as that which was the basis of the institutions of France, both as developed by Louis XIV. and by the Revolution and Napoleon.

The Republic will have, he says, to do its best to safeguard the liberties of the majority, while clerical and anti-clerical, collectivist, and anti-Semitic minorities struggle among themselves. The whole of the permanent institutions of France which are beyond change, whatever the nominal form of Government, are centralized and anti-liberal. Parliamentary republicanism may fall; the Church, the centralized administration, and manhood suffrage will remain. As we pointed out in our original review of Mr. Bodley's book, we only differ from him on the detail that he treats the Napoleonic system with, in our opinion, too little reference to the Louis XIV. monarchy, which revealed the same tendency, and to

some extent created the institutions which he describes as Napoleonic.

More important changes than those in the chapter on 'Liberty' have been made by the author in the last chapter of the book, which is that upon the Socialists. In both these additions to, or changes in, his book he has honestly avoided any polite toning-down of his opinions for French use. He has not modified the criticisms (on the whole friendly) upon the nation or its institutions; and in the changes made in the chapter on the Socialists we are inclined to see in some places rather censure of ourselves on this side of the Channel than such complaints as may be fairly addressed to France. In his original book he had already traced the growth of the Socialist vote in part to the depopulation of rural France, and had alluded to rural depopulation as though it were an evil almost confined to France. We knew some years ago how greatly rural depopulation had affected even New England and other old settled portions of America. We did not know what is now revealed to us—the alarming increase in the rapidity of rural depopulation in England, and in some of our newest colonies of Australasia. The decline of the birth-rate, which is a separate matter, but one also supposed specially to affect France, is now shown to be more rapid in Victoria, South Australia, and New Zealand than it has ever been in France. These facts lead us to question somewhat the specially French political and social reasons here advanced as governing the decline in rural population and in the national birth-rate.

The author does not like the Socialists, and goes somewhat out of his way to attack them for their attitude in the Dreyfus case. He seems to have little sympathy with the view—inculcated, after all, as much by Christianity as by Socialism—which reprobates attack on members of a particular race or creed. Whatever may be our opinion upon the Dreyfus case, it is certain that the state of opinion in France was such at the moment of the first trial of Dreyfus that no Jew accused of such a crime could have had a fair trial, and that he was dealt with as no non-Jew could have been. It is only natural and only right that Socialists should not have been repelled by their dislike of Jew capitalists and individualists from acting in this matter as their tenets all but forced them to act.

Mr. Bodley is on safer ground when he tells us with perfect truth that the Parliamentary Socialists of France "are in the first place politicians of the Third Republic, with all the faults of their calling." He goes on to observe that they have accomplished no legislative action. How could they—invariably as yet in a minority? M. Mille- rand, however, has accomplished a great deal for the cause of labour, nine-tenths of which is universally accepted by foreign students as sound work, although he is open to the reproach that in the question of the hours of labour he and M. Jaurès yielded to the manufacturers, and, from the point of view of scientific administration, yielded with too good a grace.

Mr. Bodley concludes his chapter on Socialism, and his book, by explaining that

"in England Socialism is not scientific, but is dangerous because there are a great many people who are Socialists without knowing it. In Parliament and the Town Councils of the great English cities State Socialism and Municipal Socialism have made much progress. Subversive principles are patronized in them by Conservatives as well as by Liberals."

This is mere cursing, unworthy of the scientific observer. There is no rapid progress of State Socialism observable in England. There is an immense extension of practical Municipal Socialism advocated on purely practical lines by practical men; and, if the Glasgow bailies are "Socialists without knowing it," it does not prove their "principles" "subversive" merely to call them so; but the question has to be thought out, as was done last year by a Committee of the House of Lords. Nothing is better deserving of attention than the evidence and the arguments by which the Chairman of that Committee was, according to the opponents of municipal trading, gradually converted to a position which they regard as one of active support of views which, in common with Mr. Bodley, they condemn, but which they have at least argued out instead of denouncing.

#### NEW NOVELS.

*The Seal of Silence.* By Arthur R. Conder. (Smith, Elder & Co.)

A PATHETIC interest is attached to this book, the first and last by the author, who died in February only twenty-five years old. 'The Seal of Silence' proves, indeed, that the public has in him sustained a loss already deeply felt by those who knew him, as the few words of preface by his friend A. F. indicate; for it is a book which shows more than promise: it shows a knowledge of life and a genuine sense of comedy remarkable in one so young. The best feature about the book is the large-minded tolerance with which the characters are treated; the author's power of humorous appreciation allowed him to look even at his villains from an internal standpoint, as it were, and not to make their actions appear unmeaningly outrageous from an inability to express their point of view. Every one of the characters lives, and is not a mere machine for working off action necessary for the plot. The weakest part of the book is the construction of the plot. To the expert novel-reader the *dénouement* is evident from the beginning; but that is just one of those points which could easily have been cured by experience in novel-writing. What could hardly be improved are such scenes as those which show the gradual infatuation of the susceptible Bobby, his meetings with his Oxford friends, and, above all, the delightful explanation between him and Winifred; or the part of Mr. Robjohns as an inquisitive *deus ex machina*; or, to turn to more serious matters, the character of Rutherford and the strength of Winifred's love. The book amply justifies A. F.'s feeling and unpretentious tribute of sorrow to his friend.

*Forest Folk.* By James Prior. (Heinemann.)

MR. PRIOR'S book opens inauspiciously—"It was on a day in the early years of the just defunct century." Could anything be worse? We had to read for some pages before getting over the shock occasioned by such phrasing, and on closing the book revert to the unhappy sentence more in sorrow than in anger, for that jarring note is the opening of an excellent performance. The place is a rural district about the southern part of Sherwood Forest, and the people are such forest folk as we are little likely to forget. The book reminds us of George Eliot in the unforced and racy style in which bucolic characters, from farmer to day-man, speak from its pages, and the way in which these characters are set in their natural surroundings: "I wain't pay for civility in wi' my meat, as if 'twere a higher-priced sort o' suet." It reminds us more rarely of Mr. Meredith's work in an occasional trick of phrasing such as "She followed the exclamation up with a little feminine click of tongue to palate." And it reminds us of Mr. Hardy in its dramatic situations, which are saved by sheer restraint from degenerating into the melodramatic. The story is concerned partly with the fortunes of a Kentish farmer and his sister, who go to the High Farm near Blidworth, and more intimately with their neighbours at the Low Farm, the inhabitants of which are finely presented, especially Nell Ride-out and her ne'er-do-weel brother, who mixes himself up with the Luddite machine-breakers, and is thus responsible for some of the most striking episodes in the story. It is, perhaps, in the female characters that the author is most successful; so much so that we have found ourselves wondering at times if the name on the title-page is not a woman's disguise. Man or woman, the author is to be congratulated on a really clever novel.

*My Heart and Lute.* By A. St. Laurence. (Hodder & Stoughton.)

THIS is the story of two loves. The first, though neither true nor profound, did not run smooth. The second was true, but troubled, and ended well. A good deal happens before the hero and heroine discover that they are affinities, so to speak. To Jack especially many misfortunes are early meted out after a prosperous and joyous career at Oxford and elsewhere. His father's affairs become embarrassed, and he, with a high sense of honour, gives up the money that has been settled upon himself to pay the creditors. His gift of music then becomes his salvation, though in his position as a mere village organist he loses his fair-weather friends and social consideration. The girl of his heart is also musical, and after some time he ventures to offer her his heart and lute, the fame that has become his, and, what is once more his, a certain supply of filthy lucre. The story may be called pleasant, though it is a trifle long-winded, and the author has a few rather irritating tricks of manner.



*Derwent's Horse.* By Victor Rousseau. (Methuen & Co.)

It was with considerable diffidence that we approached this book, which its title alone exhibited as a "khaki" novel; but the diffidence was dispelled as we read on. It is indeed a "khaki" novel, but it is written by a man who evidently understands his business and is able to make his troopers talk something like human beings. There are parts of the book which are really excellent. The description of the fighting at the end, and of the charge under a hail of bullets, is wonderfully vivid and plausible; the thoughts of the men under fire are genuine, and not mere clap-trap composed in the garrets of London. The chief characters are well done. Mr. Rousseau's chief fault is a tendency to overdo his effects. The incompetence and superciliousness of staff officers were no doubt often incredibly absurd, but some of the stories he tells rather spoil his point by their exaggeration. Again, the drunkenness at Maritzburg is rather too flaringly dashed in. It is possible that Mr. Rousseau could quote chapter and verse for nearly all the incidents of the kind which he relates, but the proportion of the facts is vitiated by their obtrusiveness. Apart, however, from these points, his book reads like a very true picture of life in a corps of very irregular horse.

*A Daughter of the Veldt.* By Basil Marnan. (Heinemann.)

THE story of Joyce, the innocent offspring of a deeply wronged mother, is well done. Certain details of camp life in Africa are alluded to in a fashion too glaringly realistic to make the book suitable *virginibus puerisque*; but the high tone and purposeful morality which are prominent in the treatment even of such episodes as Dick Temple's last night in the canteen or Corporal Boden's cruelty to the hapless Berthe entirely eclipse any evils arising from outspokenness. There are many characters, and all well drawn. Two of the men emerge conspicuously. One is the old settler, Bob Smith, who conceals the tenderest heart under a panoply of curses; the other an unctuous and sentimental parson. It should be added that the scene-painting and accessories, so to speak, are vivid and powerful.

*The Good Red Earth.* By Eden Phillpotts. (Bristol, Arrowsmith.)

SIGHTS, scents, and sounds of sweet Devonshire pervade this pleasant volume. The writer has the art of making scenic description aid the action instead of seeming an excrescence on the story. The "good red earth" and the wholesome cult of the orchard correspond with the healthy and sound natures of the farmer-folk and labourers. The plot turns on a mystery attaching to the birth of the heroine, supposed to be the grandchild of old Dame Hatherley, the caretaker of Compton Castle. That venerable woman is aware of certain documents bearing on the history of the child her son sent back from Africa, and these and her savings for the child's benefit are a cause of anxious consideration when the friend who was in her confidence lies dead. She cannot trust the parson:—

"He thinks of nought but foxes, and he's dazzled by the Pope of Rome seemin'ly—do preach in a winding-sheet or some such fantastic contrivance, 'stead of a orderly black gownd. Who'd trust such a perilous popinjay with bank-notes!"

So she makes a confidant of a pedlar and occasional preacher. The wiles of this humorous and ingenious rascal, who sets himself first to woo Sibella, and, failing that, makes himself master of the old cabinet and its precious contents, form the groundwork of the story.

*Black Mary.* By Allan McAuley. (Fisher Unwin.)

It was a bold idea to make a heroine of a half-bred West Indian girl, with no claim to a surname, and Mr. McAuley has achieved some measure of success in his enterprise, mainly because he has not attempted half way through the story to develop his ugly duckling into a swan. Black Mary remains to the end plain of feature, moderately swarthy of complexion, and wholly sweet and generous in disposition. The interest of the story is concerned with her dog-like devotion and fidelity to an elderly and "dour" Scotch brother and sister, upon whose dead brother she has been untruthfully fathered, and who, called upon suddenly to bring her up, show her no superfluity of kindness. Her passionate gratitude and attachment to the Hepburns, and especially to the young heir of the house, who is the first to treat her with kindness, find ultimate expression when, returning as an heiress from Jamaica, she is able to buy back Ardwinnoch for the latter's son. There is a suggestion of restrained but undeniable tragedy about Mary, to whom personal happiness must ever be denied; but her later adventures are not to be compared in interest with the picture of her forlorn childhood in the old Scotch house in the glen over a hundred years ago.

#### CHINA.

*The Siege of the Peking Legations: being the Diary of the Rev. Roland Allen.* (Smith, Elder & Co.)—The present work opens with a useful chapter on the Boxer movement, and lays emphasis on the fact that the association is no new thing, but was founded in the reign of Chia Ch'ing (1796-1820) as a semi-religious guild, "nominally to revive the worship of the ancient heroes, really to gather people together for mutual defence." Such societies swarm all over China, and flourish or decay in accordance with the proclivities of the local officials. Unhappily for the peace of the empire, a certain Manchu bigot named Yühsien ruled over the destinies of the province of Shantung during the troublous year of 1899. The *coup d'état* which placed all power in the hands of the Dowager Empress gave encouragement to the unruly elements in the provinces; and it only, therefore, needed a hint from Yühsien to stir the Boxers into action. The first storm signal was the murder of Mr. Brooks, an Anglican missionary, and this was followed up by a more general movement, in the course of which an open attack was made upon the Christian communities. The year 1899 had been one of drought, and according to the current belief among the people, such a calamity is a sign of the wrath of Heaven for some evil in the nation. As Mr. Allen says, "The Boxer preachers did not fail to point the moral. They proclaimed that the drought was due to the presence of foreigners and to the evil influence

of the foreign doctrine." With characteristic cunning the leaders gave point to the superstitious enmity of the people by promising them the plunder of the Christians, and thus to superstition was added greed—a combination which has been responsible for most of the anti-foreign riots which have occurred in China. With a curious lack of perception, the foreign representatives at Peking failed to recognize the importance of the movement until it was too late, and this notwithstanding that imperial edicts were issued covertly encouraging the Boxers, and that repeated warnings of the approaching storm came from the missionaries. In the absence of all effective opposition, and with abundance of official support, the rioters rapidly gained strength, and in April they were preaching openly in the streets of Peking, and were posting up placards calling on the people of the capital to rise. To stimulate the populace the leaders proclaimed that they and their followers were in possession of magical powers which rendered them invulnerable, and they even succeeded in persuading the Dowager Empress of the truth of these supernatural pretensions. The result of their manoeuvres soon became apparent: the people were goaded into action, and the Council of State, under the direct presidency of the Empress, officially adopted the cause of the rioters. Meanwhile the foreign representatives contented themselves with calling up from the fleets extra guards for the Legations, and continuing their remonstrances with the Tsung-li Yamén. "The Yamén are helpless, or deliberately inactive, promising much, full of assurance of the perfect safety of the foreigners under the paternal protection of a friendly throne, but doing nothing." And so matters were allowed to drift, until in the month of June, 1900, the members of the Legations found themselves hemmed in.

Mr. Allen's account of the siege is full and graphic, and shows how on such occasions the true characteristics of persons are brought out in defiance of all conventionalities. High and low were passed through the crucible, and it is satisfactory to find that with scarcely an exception the defenders of the Legations displayed cool courage and marked fertility of resource. Throughout the siege the garrison fortunately, perhaps, never realized the extreme danger in which they stood, and it is probable that more anxiety on their behalf was felt in Europe than was experienced among themselves. Their hopes were constantly buoyed up by expectations of relief. First of all there came news of the expedition under Admiral Seymour; and when that failed it was confidently expected that a larger and better-equipped force would be instantly dispatched to their succour. The changes which came over the attitude of the Chinese also helped to diversify the situation, and to suggest the possibility that the enemy were not disposed to carry matters to extremities. For days together the Chinese gunners ceased firing, and from July 17th to August 10th there was an unofficial armistice in which little or no fighting went on, and during which communications were freely kept up between the opposing forces. In the present work Mr. Allen has told a plain, unvarnished tale, and it is one which will be read with pride by all who have a fellow-feeling for courage and self-devotion.

*The Chinese Crisis from Within.* By Wen Ching. Edited by the Rev. G. M. Reith. (Grant Richards.)—This is an interesting and instructive work. It is interesting as containing much information which could only be obtained from direct native sources, and it is instructive as presenting the views of a Chinaman who has carefully watched the course of recent events in the Middle Kingdom. Wen Ching's political views are those of Kang Yuwei and his fellows, and he finds it, therefore, both convenient and conducive to his safety to adopt a *nom de guerre*. His ardour for reform is extreme, and he has no

compliments to exchange with any one who does not regard the efforts of the reformers with unmixed admiration and the action of their opponents as worthy of all condemnation. Holding these extreme views, he is, as might be expected, led into occasional extravagances, and his estimates of the public men whose careers he describes are sometimes unfair. His work opens with a sketch of the attempts towards progress and reform which have been made in recent years. He gives due credit to the efforts made by Li Hung Chang (for whom he has a considerable admiration), Chang Chih-tung, Liu Kunyi, and others, and describes the various colleges, arsenals, and factories established by them. And from these men he passes on to the arch-reformer Kang Yuwei, on whom he bestows unqualified praise. That Kang's efforts are worthy of all praise it is impossible to deny. His historical works

"are of the highest importance in developing a new notion of the teaching of the ancient classics. Through a series of brilliant commentaries Kang endeavours to show that there is no authority in the Sacred Books to justify the conservatism and retrograde policy either of the mandarins or of the Government."

And he carried out this idea to its logical conclusion when he brought out a treatise in which he claimed Confucius as a reformer. Wen Ching carefully traces the movement from the time of the appearance of these works to the crisis when the Dowager Empress intervened and consigned the Emperor to virtual imprisonment. This record will be read with interest; but the most striking chapters in the book are those which contain sketches of the principal political characters of the period. First and foremost among these stands the Dowager Empress, whom Wen Ching calls by her personal name, Yehonala. As may be supposed, he has little that is good to say of this lady. He begins by correcting the report that she was originally a slave-girl at Canton, and states, as is the fact, that she was the daughter of a Manchu official, and that she passed into the imperial harem by the process of selection by which suitable young ladies are drafted into the palace to amuse the Son of Heaven. Fortunately for her, she alone of all the ladies of the Court became the mother of a son, and was in consequence advanced to the rank of Empress. Handsome, headstrong, and self-indulgent, she ruled the weak and dissolute Hsienfeng with a rod of iron, which he occasionally resented; and it is even said that he authorized the Empress proper, in case of his death, to take any steps she might think necessary to hold in check her ambitious imperial partner. Scandal had already begun to be rife with regard to Yehonala's conduct, and suspicion in this direction may have added emphasis to the Emperor's warning to the Empress. At this juncture the Emperor died; and it is now a commonplace in the career of Yehonala that all those who at different periods have stood in her way have been conveniently removed. Yehonala's moral character fares badly at the hands of Wen Ching, who repeats with emphasis the rumours recently put forward by Kang Yuwei. There is no crime in the moral calendar which is not ascribed to her, and the author describes her *liaisons* without reserve. Her quarrels with the young Emperor are matters of common knowledge, and not a few have arisen from the conduct of her favourites. On one occasion, Wen Ching tells us, her chief friend and adviser, the eunuch Li Lien-ying, so outraged Court propriety that the Emperor ordered him to be bastinadoed. This so enraged Yehonala that she visited the Emperor's seraglio and vented her wrath by causing the same punishment to be inflicted on two of his unoffending concubines.

As a rule Wen Ching's estimate of the characters of the officials of whom he writes is fair and reasonable, but to one officer he is

certainly unjust. The Viceroy Chang Chih-tung is not a man to be spoken of slightly. For many years he has worked wisely and persistently in the cause of reform. He has been a pioneer of all that has of late been done in the cause of progress, and in the recent crisis he showed an enlightened spirit to which, more than to any other cause, the preservation of peace in Central and Southern China was attributable. Yet it is to this man that Wen Ching applies such epithets as "a weather-cock politician," "a political turncoat," &c. In fact, like most reformers, Wen Ching is a bigoted enthusiast. Unless a man marches "four square" with him he is anathema. But when this is said there still remains a great deal that is both interesting and important. His sources of information are numerous and on the whole authentic, and he makes legitimate use of them. He writes excellent English, and shows in his pages an intimate knowledge of European history.

*The Real Chinese Question.* By Chester Holcombe. (Methuen & Co.)—By his choice of title Mr. Holcombe reflects on all those who have written on the Chinese crisis with the exception of himself; and we are glad that he stands alone. His history is as faulty as his forecasts, and we can only describe his narrative as misleading. He is evidently one of those unfortunate persons who have lived too long under the influence of the glamour which surrounds Chinese officialdom to maintain an even mind. According to him, in all matters in dispute the Chinamen are right and all the rest of the world is wrong. He even finds a good word to say for the Tsung-li Yamèn, and that may be taken as a gauge of the depth of his misconceptions. With nothing English has he any compliments to exchange, and he even goes the length of comparing our late Queen unfavourably with the Emperor of China:—

"If the entire correspondence on the opium question, from beginning to end, had [*sic*] between the Emperor of China and the Queen of Great Britain—between a heathen emperor and a Christian queen, as each is commonly called—could be submitted to an honest outsider, who knew nothing of the religious pretensions of either, there is every reason to fear that he would conclude that, by some error of type-setting or proof-reading, the adjectives 'heathen' and 'Christian' had been interchanged."

On the opium question he is perfectly rabid, and in the chapters bearing on the subject he proclaims that it is the cause of the strong anti-foreign feeling said to exist in China. He asserts that opium-smokers find it difficult to buy clothes to cover their nakedness, which if true would go to prove that an infinitesimally small percentage of the people indulge in the habit. He states also that no opium-smoker can give up the practice and live. If this were so, we should expect to find the death-roll at the gaols in Hongkong and Shanghai portentously long. But if before making such statements he had taken the trouble to inquire, he would have found that prisoners who are confirmed opium-smokers suffer only temporary inconvenience from their compulsory abstinence from the drug. In another part of his book he lays the evils that have arisen at the door of those who have taken over Chinese territory; and in treating of this subject he compares the "brutal aggressiveness and self-assertion of the British" with the Russians, who "seldom demand and never threaten." Can Mr. Holcombe have forgotten the recent negotiations relative to the Manchurian convention, or the horrible massacre of helpless men, women, and children at Blagoviestchensk? As to the action of France, he states that no possible arguments can be cited to justify the course taken by that country, "except such as sanction the deeds of highwaymen and burglars." He further affirms that by the seizure of Kaochow Germany "placed herself, in the minds of the

Chinese, in the black list of treacherous and ravening European wolves, hungry to tear in pieces and devour their patrimony." We have done enough to display the style in which this book is written, and it is unnecessary further to weary our readers with distorted facts and vain imaginings.

#### SCHOOL-BOOKS.

*Britain Over the Sea: a Reader for Schools*, by Elizabeth Lee (Murray), is an attempt to trace the history of the idea of Greater Britain in our older literature. The quotations are apt, but hardly perhaps well arranged. We do not understand the order adopted. For instance, 'The Breach with America,' carried up to the year 1777, comes in the volume before 'The Battle of Quebec' of 1759. In some chapters relating to India we skip suddenly from Plassey to the Mutiny. Raffles and Singapore are omitted; the description of the scenery of New Zealand given is not the best in English literature. As the author uses throughout her book the phrase "Greater Britain," she would have done well to explain it historically. In spite of the defects of the volume, it is worthy of commendation, and can do nothing but good.

*The Palgrave Golden Treasury: Book Fourth* (Macmillan), has been well annotated by Mr. J. H. Fowler, who does not contribute much original criticism of his own, but has made a judicious selection from the best writers on the great poets of the last century. We cannot endorse all that is said. We do not, for instance, believe that Wordsworth's "fields of sleep" are anything but allegorical. Mr. Fowler might have read an excellent note on the point by Mr. Munby when it was discussed in the seventh and eighth series of *Notes and Queries*.

*The Short History of American Literature*, by Walter C. Bronson (Boston, U.S., Heath & Co.; London, Isbister), is well arranged and laudably devoid of the fantastic judgments which credit American writers of talent with superlative genius. Prof. Bronson is judicious in his praise and blame, and we dare say he would be less ready than many others to name 600 or so American poets. A work of this kind, in a small compass, requires an unusual talent for compression, and the talent which can hit off a man's merits and demerits in an adjective or two is one of the most rare. Of Lowell the author writes: "It would seem that the proverbially jealous Muse made even Lowell pay the penalty of versatility, angry that the incense of his worship should smoke upon other altars than her own." Again, we read that his "very latest verses, all too few, are rich with the mellow fruitage of an intellectual life nobly lived, but add nothing distinctive to his poetic fame." Such sentences add nothing distinctive to literary judgment to compensate for their somewhat empty wordiness. Any practised penman can write similar things without giving himself away or betraying any amount of knowledge or ignorance. The young want more of the concrete, less paraphrasing about indifferent performances.

We have received *Selections from Poe's Prose Tales* and from *The Southern Poets* in "Macmillan's Pocket American and English Classics," a series destined primarily for schoolboys over seas. These little volumes are decidedly cheap at the price, and reach the standard of better English school-books. The introductory note on Poe, unsigned, is more satisfactory than many we have seen. It recognizes his limitations fairly and candidly on the whole, as well as his merits. The Southern poets are too imitative for the most part to secure anything beyond local fame. Lanier and Poe stand out far above the rest. The 'Serenade' of E. C. Pinkney is good, but faults of taste or feebleness of expression prevent us from praising many other verses which have good points and moments of inspiration. The notes



are of the primitive kind. That on "hyacinth hair" in Poe's 'To Helen' is, we think, misleading.

Without any striking original ideas, Principal Heberden has studied the best sources of information, and written sensible notes to *Euripides: Hecuba* (Oxford, Clarendon Press), which are short and clear. We have already said that any text which departs from the MSS. should signify the fact by an obelus or some mark in that text. Emendations are all very well, but in view of the fertility and lack of taste with which they are produced, the scholar and the student have a right to demand the MSS. reading, unless it is nonsense, and even in that case the fact should be specified at the bottom of the page. Boys will not, as far as our experience goes, turn to the end of the volume, as here, for critical notes, nor need they be bothered with an appendix, if details are conveyed at the bottom of the page where the text is printed, as in the new Oxford classics.

In Messrs. Blackie's "Illustrated Latin Series" we have three good editions of Virgil, *Georgics II.* being annotated by Mr. S. E. Winbolt, *Æneid II.* by Prof. Sandford, and *Æneid VI.* by Mr. H. B. Cotterill. Mr. Winbolt's notes are careful and thoroughly practical, though occasionally couched in too elaborate language. Prof. Sandford's work has a pleasing freshness about it, but is not so complete as one has reason to expect. Some of the illustrations may be found more speculative than accurate. Servius, as we have remarked before, might provide more information for note-writers. Mr. Cotterill is to be commended for his choice of illustrations and his useful appendices, which include a note on the Sibyls.

In *Macmillan's Latin Course*, Part III., Mr. W. E. P. Pantin puts the coping on the work in which Mr. Cook and himself have collaborated. Assuming the knowledge of such constructions as the accusative and infinitive—*ut, ne, cum*, and *si*—the writer skilfully leads up to continuous Latin prose composition by a series of exercises in detached sentences, illustrating points which practising teachers know to be real difficulties. The system of giving pupils thorough drilling in short pointed sentences prior to and even coincident with composition is one which has very successful results, and we unreservedly recommend Mr. Pantin's book, which recognizes this principle. Some ninety pages of short passages (suitable for a fourth or lower fifth form) are given; they are graduated in difficulty and in the amount of help given. The abnormal in construction and vocabulary is consistently excluded in favour of the everyday usage of Cicero and Cæsar. Incidentally we are glad to see that Mr. Pantin appreciates the grammar of Messrs. Gildersleeve and Lodge.

In contents, printing, and general format the present instalments of the "Cambridge Series for Schools and Training Colleges" (Cambridge, University Press)—*Cæsar, De Bello Gallico, Book VII.*, by E. S. Shuckburgh; and *Xenophon's Anabasis, Book VI.*, by G. M. Edwards—leave little to be desired. Clear plans and maps are supplied in both cases, and the vocabularies contain what is necessary. Mr. Shuckburgh should have given two or three pages of grammatical index, not so much for the use of young students, who seldom invade this domain of a text-book, as for handy reference for the teacher. In the notes we are inclined to think that parallels should more often be quoted instead of, or at any rate in addition to, references being given to the Latin Primer. The introduction is satisfactory. That of Mr. Edwards is remarkably vigorous, and certainly a stimulating piece of work. A military spirit is breathed into the account of the journey along the south shore of the Euxine from Cotyora to Chrysopolis. The notes are somewhat more sympathetic than

those of Mr. Nall's edition (Macmillan), and display more insight into the young reader's difficulties. We see no reason, however, for failing to state the facts about cap. iii. § 1, where the short summary supplied by an editor to the other books is omitted. Such interesting sidelights on the history of manuscripts should be utilized. In the vocabulary quantities might be more frequently marked. The little list of un-Attic words is a useful appendage, in view of Greek prose composition.

*A Second Latin Reader*, by Messrs. G. B. and Andrew Gardiner (Arnold), may be used by boys in their third or fourth year with profit. It contains some eighty pages of text, fifty of notes, and sixty of vocabulary. The editors have succeeded in their object of making the subject-matter interesting: a great variety of lively conversations, fables, and anecdotes is provided, the whole being graded into three parts. The notes appear to be to the point, and the suggested translations sensible and idiomatic. Several cases of careless printing meet the eye, a defect we have noticed in some of the school Shakespeares issued by this firm; but on the whole it is a useful school-book.

Undoubtedly there is a field for "The Self-Educator Series" among many isolated students and the pupils of polytechnics and working-men's colleges. The aim in *Latin*, by W. A. Edward (Hodder & Stoughton), presumably the first of the series, is to enable such to ground themselves in Latin with a minimum of outside assistance. The book is divided into two parts, in the former of which are the usual exercises, Latin-English and English-Latin, in the latter a key to these, by which the student may correct his own written work. Such matter can be used in a great variety of ways: for instance, for purposes of revision part ii. may be used as the exercise and part i. the key. Mr. Edward's plan is ingenious, and some of his principles are pedagogically sound. There is no English-Latin vocabulary, so that words have to be dug out of the Latin for use, and the necessity for constant revision is emphasized. But there are objections. As to the key, we doubt if the average boy under seventeen would be proof against Peeping Tom temptations; and even for honest workers the pace is far too hot. Thus in lesson xiv. we smile to see introduced *en bloc* for the first time three tenses of the verb, the ablative absolute, and the reflexive pronoun, together with a vocabulary of twenty-two words. The majority of students will be hopelessly winded long before they have covered their course of 280 pages. The key to passages for translation proceeds on the plan of giving first a literal rendering, then a few notes, and a final English version. The final version of passage 7 (p. 161) promoted our smile into laughter. A formless, irritating, puzzling sentence of fourteen lines will hardly encourage the translator into either English or Latin. Sound in general plan for a special section of students, this book deserves to be better executed; but to try to ground a pupil in Latin within such prescribed limits is to roll the stone of Sisyphus.

*Manuel d'Histoire de la Littérature Grecque*. Par Alfred et Maurice Croiset. (Paris, Fontemoing.)—This excellent manual, by the authors of the large history of Greek literature which has been reviewed in these columns and is a recognized authority on the subject, may be recommended for use in the sixth forms of public schools. It has no English rival, and it will do boys good to read some French and become familiar with a somewhat different view of ancient authors from that to which they are accustomed.

#### OUR LIBRARY TABLE.

LADY MAUD ROLLESTON has written the best woman's book about the war. The two best books about South Africa immediately before the war were by women; but the war books of ladies have not been of equal excellence. The title of Lady Maud Rolleston's volume is *Yeoman Service: being the Diary of the Wife of an Imperial Yeomanry Officer during the Boer War* (Smith & Elder). Lady Maud was of considerable assistance in hospital and convalescent work, which was not confined to the Imperial Yeomanry, though chiefly bestowed upon them. It is pretty clearly brought out by incidental remarks that many of the Imperial Yeomanry—the great majority of whom were specially enlisted for the war and had not previously been yeomen—obtained no practice in shooting until they reached South Africa, and very little there. Lady Maud, in conversation with some Boers, informed them that the Imperial Yeomanry "were all good riders, and thoroughly accustomed to riding across country." But we imagine that she knew perfectly that she was ascribing to a force, three-fourths of which consisted of newly enlisted men, merits which in fact belonged only to a small minority among them. She does not show partiality—indeed, appears to be gifted with unusual fairness. She mentions, however, the murder of eighteen wounded found under a tree by the Boers at Kimberley as though it were an accepted historical incident, which it certainly is not. Believed at the time, the story has since, we think, been discredited. In the only other passage which bears upon such matters our author, describing the wrecking of a train at Kroonstad, says:—

"Somehow the engine got away, but not before they had killed the engine-driver (which was an abominable action, as he is, in law, a non-combatant)."

Of course, an escaping engine would necessarily be fired on by any belligerent, and combatants and non-combatants are not distinguishable on such occasions. It comes out that the principal medical officers in some cases did not know much about the real condition of the hospitals under their charge. In one case, for example, at Kimberley after the siege, the author was assured that there was nothing wanted, when the head sisters were so deficient in certain necessary articles that when these were bought and brought to them they were actually fought for. It also comes out in the same way that it was a common practice for the hospital orderlies to

"levy a heavy tax on all stimulants ordered for the patients, and the doctors told me that this was never the case with the nurses. If a nurse was given a bottle of champagne or brandy for the use of the patients, the doctors felt perfectly confident that she did not benefit thereby, but they generally felt unsafe if they were obliged to leave it with the orderlies."

In another case the author discovered that the orderlies were consuming the whole of the fresh milk purchased and ordered for the patients, and supplying them only with condensed milk of an inferior quality. This of course, in cases of enteric, is a most serious handicap to the chances of recovery. The author makes but few slips. At p. 268, in describing the Mauser bullet as merciful, she contrasts it with "an explosive bullet" in a passage where we think "expansive" is meant. It is unfortunate that great numbers of writers have described as explosive the expansive bullet captured by the Boers in our immense stores of ammunition at Dundee and afterwards used by them against us, or similar bullets made by the use of a penknife upon the ordinary service bullet of either side. Of course an explosive bullet is a wholly different thing—a small shell, in fact. At p. 281 there is a slip: "initiation" for *initiative*. The remark that Kafir "do not give one the idea of really liking

white people" is a little wanting in a sense of humour. On the whole, we have nothing but praise for the book.

MR. PERCY FITZGERALD has compiled from biographical sources and his own recollections two volumes entitled *Fifty Years of Catholic Life and Progress* (Fisher Unwin). Much of his work is a running commentary on Mr. Purcell, the revealer of weak spots in eminent men. We fail to discover that Mr. Fitzgerald convicts him of a more heinous sin than indiscretion, which accusation, when made from the writer's pronounced standpoint, is true enough. The survey will in other respects be found to come pretty much up to expectations; it rambles, but at the same time it interests. Mr. Fitzgerald has a modest, yet disconcerting habit of relegating his personal reminiscences, which would have given colour to bald facts and dates, into a limbo of foot-notes. His brief sketches are sometimes well executed, all the same—of those Roman Catholics, for example (like Milner, the historian, and Charles Butler), who lived before the revival; of Father Dominic, the remarkable monk who received Cardinal Newman into the Roman Church; and of the devoted Bishop Grant of Southwark. He deals with more prominent characters too enthusiastically to be discriminating. Let us add, however, that his praise is so sincere as to be absolutely void of offence even to the most strenuous Evangelical. An appendix contains some useful information about the new Roman Catholic cathedral at Westminster, and a poem which Mr. Fitzgerald has composed "all by himself," as the children say:—

He of the sweet oft stops to point,  
And thinks "the times are out of joint";  
Wonders how this thing of Rome  
Should dwarf the spires and Wren's great dome.

But does it? He of the street must have been lunching.

*Shots from a Lawyer's Gun.* By Nicholas Everitt. (Everett & Co.)—Lawyers have often attempted, but rarely with success, the task of teaching a bit of law to laymen by humorous and gossiping methods. Mr. Everitt, if he has not hit the mark every time, has made many a good shot in his book, which mixes the useful with the agreeable. His object is to expound so much of the law as is most important to shooters, and his method is to illustrate the various awkward questions that arise by amusing stories and by interviews between solicitor and client, and in a good many cases to add a serious statement of the law, with references to the reports. If he had only furnished his book with an index it would, in spite of its comicalities, have been a very useful book for country practitioners. Mr. Everitt is a safe guide. He knows his subject uncommonly well. But if one tried to consult his book in a hurry it would be exasperating to have to pick out what one wanted from a story about "Mr. Six-and-Eight" and "Sir John Rocketter." Still the author's humour is not at all bad. A good specimen of it is to be found in the amusing story in which he explains the law as to shooting on foreshores. On the important subject of trespass Mr. Everitt seems hardly emphatic enough to keep his lay readers safe from going wrong. In his interesting chapter on 'Trespass at Common Law' he begins by saying that it is a popular fallacy to suppose that so long as one does no appreciable damage one may roam over another man's land at will. The more common fallacy is surely that there is real terror in the familiar notice that "Trespassers will be prosecuted." An eminent judge who died not very long ago used to make a point of rambling upon land where he saw such a notice. There is no such thing as "prosecution" for a mere trespass, and the difficulty of using exactly the right amount of force to expel a trespasser and not to render oneself liable for assault makes this remedy dangerous. Civilization has

been on the side of trespassers. All you can do is to keep them out by physical defences—barbed wire, high walls, or other unclimbable fences; and you must be careful about putting up barbed wire by the side of a highway. If you find a trespasser on your land, all you can safely do is to order him off; and what is to be done if he will not go only Dogberry can say. As to trespassers doing malicious damage and trespassers in pursuit of game the cases are very different. Acts of Parliament have provided for these cases, which are well explained by Mr. Everitt. His book may be strongly recommended to sportsmen.

*The Journal of Mrs. Fenton*, a narrative of her life in India, the Isle of France (Mauritius), and Tasmania during the years 1826-30, with a preface by Sir Henry Lawrence, Bart. (Arnold), is, as it was intended to be, "a familiar picture of the everyday occurrences, manners, and habits of life of persons undistinguished either by wealth or fame." It is, however, a great deal more than this, for it is a minute record, bearing in every page the impress of truth, whence we can learn and compare the life in India and the colonies then with what we know of it now. We can appreciate the pleasure with which the late Sir Henry Yule would have searched its pages for quotations illustrating the use of Anglo-Indian terms; the results of his labours would not have been poor, and would have found a resting-place in the pages of his glossary. He, with us also, would have regretted that "Mrs. Fenton's spelling has been modernised, though one parts regretfully with such words as 'tygres' and 'atalevents,'" but would have been in a measure consoled when he found that the spelling of Indian words had, as a rule, been preserved. Mrs. Fenton was the daughter of the Rev. John Russel Knox, rector of Lifford; her aunt Letitia Knox married Lieut. Alexander Lawrence, father of the three brothers George, Henry, and John, so well known in Anglo-Indian history. Miss Knox married first, seventy-five years ago, Capt. N. Campbell of the 13th Foot, and accompanied him to India, joining the regiment at Chinsurah, where it was assembled prior to proceeding to the Upper Provinces. Dinapore was their destination; and to any one acquainted with the part played twelve or fourteen years later by the regiment in Afghanistan, it is most interesting to get a glimpse of names afterwards better known. Thus, writing of the practice, more common then than now, of officers and men marrying half-caste or native women, Mrs. Fenton says:

"I was a little mortified, as I had not supposed I had a single connexion in the country of that colour which seemed so unfashionable, and I begin to fear there must be some truth in a belief, which is so general, to their prejudice. Colonel Sale is most violent on the subject; he will not allow a soldier to marry a native woman, but laments he cannot prevent the officers disgracing themselves."

Next Mrs. Denny (it should be Dennie) is mentioned, "looking more handsome than happy," and Mrs. — "and her abundant hatred of her eldest daughter, chiefly for being ten years too old for her mamma's taste." The names Hay and Kershaw—to the latter we believe, writing from memory, Sale, at the assault of Ghazni, when nearly overcome in single combat with a powerful Afghan, appealed in some such terms as, "Sir, would you oblige me by passing your sword through the body of this infidel?"—are familiar; and Havelock, too, flits across the stage:—

"Havelock I had seen on my arrival at Dinapore; he was just quitting it, but I knew him well from Blackwell's account. They had lived together. The former was very well informed, and had written a book on the Burman Campaign, which had been very favourably spoken of; indeed, it was supposed that its dedication to General Cotton had obtained for him the appointment he now held. His first appearance had not impressed me in his favour, and Blackwell often combated what he called my prejudice."

Again, at a stupid, well-behaved party, behind a row of chairs, "I saw Havelock, who had retreated a little, fast asleep. This, however, was his general practice," and so forth. Capt. Campbell died within a year either of their marriage or of their departure for India, and after some time Mrs. Campbell married Capt. Fenton, who left the army and settled in Tasmania, where life was much rougher then than it is now, so that her descriptions have value as history. Mrs. Fenton's diary is very human, and reveals a nature nervous and excitable, by no means the easiest possible to get on with; but it bears every evidence of sincerity, and should interest a considerable section of the public, who will find on perusal that they owe gratitude to those who have placed so much interesting matter at their disposal.

CALMANN LÉVY send us the fourth and last volume of the work entitled *Léon Say: Les Finances de la France sous la Troisième République*, of which we have briefly noticed the previous issues, dealing with the finances of France round the central figure of M. Léon Say. The present volume concerns the portion of M. Léon Say's financial and political life in which he was the leading opponent in France of extreme Protectionism and one of the chief antagonists of all forms of Socialism. It deals very largely with the sugar question, and is, we think, indispensable to all those who desire thoroughly to understand it. Like nearly all other French Free Traders, M. Léon Say modified his original attitude in the direction of accepting moderate Protection; and although he was not, when ambassador in London, so hostile to full Free Trade as was his successor M. Challengel-Lacour, yet in some degree he deserved the reflection contained in Lord Granville's recorded saying to the effect that "His excellency having informed me that he was a Free Trader, I replied that I was aware of it, but had never been able to see the difference between a French Free Trader and an English Protectionist." The strictures of M. Léon Say on Socialism do not rise to a high level. He had many points of resemblance to Sir Henry Fowler, both in his opinions and in his powers of speech, though, as an Englishman, Sir Henry Fowler is, of course, a better and more consistent Free Trader. As regards the form of his speeches, M. Léon Say was remarkable even for a Frenchman. The editor is Prof. André Liesse.

THE Société des Études Juives has commenced publishing through M. Leroux a French translation, made under the competent auspices of M. Théodore Reinach, of the complete works of Josephus. The first instalment, Books I.-V. of the *Antiquités Judaïques*, has appeared. The translator, M. Weile, has been careful to aim at fidelity, and he has taken advantage of the appearance of Niese's critical edition of the original text to make his rendering more exact than its predecessors.

WE have on our table *A History of Rome for High Schools and Academies*, by G. W. Botsford (Macmillan),—*Ideals in Ireland*, edited by Lady Gregory (Unicorn Press),—*Passages from the Letters of Auguste Comte*, selected and translated by John K. Ingram (Black),—*The Agricola of Tacitus*, edited by J. W. E. Pearce (Bell),—*French Pronunciation exemplified by English Phonetics*, by Dr. W. Krusch (Murby),—*The Preceptors' Book-keeping*, by T. C. Jackson (Clive),—*Ferguson's Surveying Circle and Percentage Tables*, by J. C. Ferguson (the Author),—*Life in an Open-Air Sanatorium*, by Dr. C. Reinhardt (Bale),—*Biographical and Critical Essays*, by Lord Macaulay (Ward & Lock),—*The Charm of Life*, by the author of 'An Episode at Schmeks' (Griffiths),—*Tangles*, by A. Orient (Digby & Long),—*The Golden Lotus*, by A. Barrett (Macqueen),—



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## ENGLISH LITERATURE AND AMERICAN PROFESSORS.

## II.

King's College, London, May 24th, 1901.

IN the same Furnivall 'Festschrift' to which reference was made in my last paper will be found an interesting contribution by Prof. J. W. Bright, of Johns Hopkins University, 'Concerning Grammatical Ictus in English Verse', upon which, together with a previous paper of his included in 'Publications of the Modern Language Association of America' (vol. xiv. p. 347, f.), I should like to offer some observations. The principle laid down by Prof. Bright is as follows: "The laws of prosody are founded in the facts of grammar, and in this sense prosody is a department of grammar." In itself this might appear a simple enough proposition to those of us who remember the old grammar of Lindley Murray, and most people would be inclined to let it pass without protest, because they would understand it to mean that in poetry words must keep the accents and inflections which they bear in ordinary good writing, and that

their arrangement in rhythmical sentences must not ignore considerations of sense. But what Prof. Bright means is that prosody is a department of *historical* grammar, and that a knowledge of the earliest English is necessary to any correct scansion of poets even as recent as Swinburne and Rossetti, by which pronouncement he takes over the whole realm of poetry as an annex to his own kingdom of philology. "Many readers," he says, "may accept without question an ictus upon the last syllable of *modesty*, but, lacking the necessary historical and grammatical information, they will do so for a reason that will exclude the equally admissible *many*, *among*, *parent*, *beyond*," &c. A sentence like this is well calculated to give the unphilological reader a cold shudder. He knows that he accepts a second ictus upon *modesty* because it is a trisyllable with the main ictus upon the antepenultimate, and for no philological reason whatever. However, he regains a certain composure on discovering that the poets from whom the professor illustrates his theories are such as he is not in the habit of honouring or much reading—Davenant and Donne. Prof. Bright quotes from Dr. Watts a censure of the following couplet in Davenant:—

None think rewards render'd worthy their worth,  
And both lovers, both thy disciples were,

and proceeds to turn the tables on the doctor by exposing his ignorance of the fact that in Old English nouns of agency in -er, like *lover*, have special rhythmic value, and that "render" partakes of the accentual idiosyncrasy of the French *rendre*. On equally sound philological principles the reader is encouraged to enjoy the following specimens of Donne's skill:—

As vain, as witless, and as false as they  
Which dwell in Court, for once going that way.

When I behold a stream which from the spring  
Doth with doubtful melodious murmuring

The unphilological reader will probably retort upon the professor that nowhere in Shakespeare, Milton, or Tennyson are *lover*, *rendered*, *doubtful*, and *going* accented on the final syllable, and that the canons of poetical scansion are made by the great poets. As to Donne, he will recall the contemporary opinion of the learned Ben Jonson (who wrote a grammar, and so should know about prosody) that "Donne for not keeping of accent deserved hanging"; and further, he will appeal from Donne "drunk," the Donne of the imitations of Persius, to Donne the comparatively "sober" writer of lyrics and sonnets.

Apology for such wretched writing as the examples quoted above cannot but prejudice a reader against Prof. Bright's handling of difficult scansions in the great masters. With his general desire that poetry should not be read like the daily newspaper, that is to say, with total disregard of rhythm, most people will sympathize; and they will also agree that the particular type of rhythm should be clearly impressed; but when the professor goes on to urge that verse is to be read "with an uninterrupted observance of the fundamental rhythm" there seems need for the proviso, "so far as this fundamental rhythm is observed by the poet." For as Prof. Bright will allow a bad poet to change the accepted accent of words for the sake of "uninterrupted observance of the fundamental rhythm," so he will not allow good poets to keep the accepted accent for the sake of varying the rhythm. For example, he offers the following scansions of certain lines of Milton:—

To the garden of bliss, thy seat prepared.—'P. L.' viii. 299.  
In the visions of God. It was a hill.—'P. L.' xi. 377.  
By the waters of life, where'er they sat.—'P. L.' xi. 79.  
Universal reproach, far worse to bear.—'P. L.' vi. 34.

Now by what means is a grammarian who thinks such scansions tolerable to be persuaded that they are not what Milton intended? It ought to be enough to point out that Milton is uniform in his system of accenting nouns, and that nowhere does he accent *garden*, *visions*, or *waters* on the last syllable, or *universal* on

the second and fourth, though the word is found in twenty other places. It may be added that other examples are found of the same rhythm:—

In the bosom of bliss, and light of light.—P. R., iv, 597;  
Through the infinite host, nor less for that.—P. L., v, 874;  
O how comely it is, and how reviving.—S. A., 1268;

and that in every case the pause in the line comes after the *third* foot, which is regularly iambic (I use the word as convenient), and is followed by two feet also regularly iambic. I would suggest that, were the scansion of the first two feet as regular as Prof. Bright maintains, it ought to be possible to find instances of lines where a monosyllabic preposition, the definite article, and a trochaic dissyllable are followed directly by a pause: such a line as

To the garden: their seat of bliss prepared;

but there are no such lines in Milton. The fact that Milton always follows this particular rhythm by a regular iambic foot before the pause, and that the concluding part of the line never admits the else familiar inversion after a pause, goes to show that the early part of the line was irregular and needed compensation. I think it might also be maintained that when the line began with "in the" or "through the," where the preposition would naturally take the accent, Milton used a trochaic noun to ease the preceding inversion. The lines (but not the scansions) above quoted are taken by Prof. Bright from Mr. Robert Bridges's book on Milton's prosody; and for students of English poetry in England the fact that Mr. Bridges scans them as cases of inversion of the first two feet will be likely to settle the matter, because Mr. Bridges is known from his own poetical work to be a master of rhythm and to have an ear of extreme delicacy. That Prof. Bright treats Mr. Bridges with the politeness customary between a schoolmaster and a blundering fourth-form boy may be due to the instinct which recognized him not to be of the rhythmical school of Donne and Davenant.

In the paper contributed to the American journal mentioned above Prof. Bright brings to the aid of his grammatical theory a consideration borrowed from popular speech. He points out that we can gain additional emphasis for words by raising the pitch of one of their syllables, without interfering with the regular word accent. Thus, when a young person exclaims "The idea!" she gives *i* a pitch accent, while the word accent on *e* remains as before. So in the sentences, "In that case one should say not good, but goodly!" "They were not going to him, but from him," emphasis may certainly be gained by raising the pitch on the syllables marked thus ". This fact will be denied by no one, but its application to the scansion of verse requires careful scrutiny. It by no means follows that, because in prose a pitch accent may stand cheek by jowl with a word accent, they can be allowed to be such near neighbours in verse; still less that the pitch accent can oust its neighbour. But the examples Prof. Bright offers of the adroitness of his pitch accent are as follows:—

To be or not to be: that *i*'s the question.

The undiscovered country, from whose bourne  
No traveller returns, puzzle's the will.

In the former case he marks no accent on *that*; in the second none on *puz*; but these remain the accented syllables whether the reader raises his pitch on the following syllables or not. So that the whole question of pitch accent seems to concern the art of reciting and not the metrical art.

In the conclusion of his paper Prof. Bright gives one final and sufficient evidence of what his ear is capable of in the way of scansion; and if, after seeing that, any lover of poetry thinks the professor's theories worth another moment's consideration, his blood must be upon his own head. "Here," he says, "are a few lines from Crashaw:—

Say, watery brothers,  
Ye simpering sons of those fair eyes,  
Your fertile mothers."

Here are the lines, indeed; but would Crashaw recognize them? It is evident that no argument addressed to the ears of a person who could so scan would carry any weight; happily there is one that can be addressed to the professor's eyes. The fourth stanza before this in 'The Weeper' opens,

Time as by thee he passes  
Makes thy ever-watry eyes  
His Hour-glasses,

which shows that Crashaw is content occasionally to allow an extra syllable at the end of the line. It also shows that he elsewhere scans *watry* as a trochee. Now the type of the first line of the stanza is obviously — — — — —; but for the sake of variety Crashaw sometimes writes (—) — — — — —, sometimes even (—) — (—) — — — — —, as in the first stanza of all,

Hail, sister springs,

which I fear Prof. Bright would scan

Hail, sister sp(er)in'gs.

It is only one stage beyond this to allow an extra syllable as in the case adduced and the case before us:—

(—) Sáy, (—) wátry bró(thers)  
(—) Yóur (—) fértilé mó(thers).

H. C. BEECHING.

#### LANDOR AND HIS EDITORS.

CAN anything be done to protect Walter Savage Landor from the ineptness of his editors? The latest example of this may be found on p. 1 of a little volume called 'Love Poems of Landor' (John Lane). Landor wrote:—

The torch of Love dispels the gloom  
Of life, and animates the tomb;  
But never let it idly flare, &c.

One editor after another alters "torch" to "touch of Love." On p. 98 there is another misprint. Landor wrote:—

Phryne heard my kisses given  
Acte's rival bosom...  
'Twas the buds, I swore by heaven,  
Bursting into blossom.

The editor changes l. 3 to "I swore my heaven," which is absurd.

On p. 48 the second verse of a poem to Love, as printed by Mr. Lane, ends:—

I ask no more for hours of joy,  
Left but thy arm, and burst my chain.

Landor, of course, asked Love to "lift" his arm.

STEPHEN WHEELER.

#### HUCHOWN.

L.—TROY; 'TITUS,' AND 'MORTE ARTHURE.'

AMONG the supreme literary problems ranks the expiscation of the personality and work of Huchown of the Awle Ryale, or Sir Hew of Eglintoun. Effective solution seems at last attainable. The Hunterian codex T. 4. 1 has made a whole series of other things assume a new colour. Now it is time to apply fresh facts to old judgments and to marshal them towards definitive conclusion. Meantime there may be waived some discussion of the meaning of Sir Hew's frequent passages into England, his relation to David II., the attitude of David II. to Edward III., the position of Sir Hew and of John Barbour at the Stewart Court, and the significance of the alliterative poet's acquaintance with London, so notably referred to in 'Morte Arthure' (l. 2418) "as Londone es here." The clearness of the Scottish connexion of that poem, brought out by at least one Scottish poet's reference to it, goes without saying. At present I am content, if my critics prefer it, to discuss "Huchown" as an algebraic personality, not necessarily Sir Hew or even a Scot, but assuredly a unity. The time to discuss the person is at hand: the unity meantime is the core of my position. What is to do now is, without further parley, to settle the question of the relative date of the alliterative 'Destruction of Troy' as compared with the 'Morte Arthure,' and to affirm, in the face of perhaps the best critics, that their placing

the 'Troy' after 'Morte Arthure' (by a score of years or more) must be reversed by the altered data, which also are incompatible with any other view than that of unity of authorship. Such, then, is what, to use the remarkable exordium common to 'Sir Gawayne' (l. 27) and the 'Wars of Alexander' (l. 15), I "ettle to show."

The overlooked factor in the case as heretofore presented is the splendid testimony borne by the alliterative 'Titus and Vespasian' or 'Siege of Jerusalem'\* to the evolution of 'Morte Arthure,' between which and the 'Troy' it stands as a joint. The limits of date for the three works, all of one alliterative order, are between 1358 and 1376, which last was the final year of Sir Hew's life, and was also the year in which Barbour's 'Bruce' appeared bearing quotations from the 'Troy.' In brief, the 'Titus' follows and uses the 'Troy'; the 'Morte Arthure' follows and uses the 'Titus.' Proof is as easy as it is final.

#### Troy.

Arak and a royde wynde rose  
In hor sale.—Line 1984.

Both mawhounus and mau-  
metes myrtild in peces.—

4312.

Latin has "ydolum.....eset  
minutatum abscissum."

Of wepyng and wayle and  
wryngyng of hondes.—8719.

.....wryngyng of hond:  
The dit and the dyn was dole  
to behold.—8879.

Hadde bir at the bake and the  
banke levyt.—1902.

Hadyn bir at there backe and  
the bonke levyt.—12490.

Many toures up tild the  
toun to defende.—1551.

A thondir with a thicke rayn  
thrublit in the skewes.—

7419.

A thoner and a thicke rayne  
thrublut in the skewes.—

12496.

Latin has "in multa copia  
pluviarum mingit ether in  
tonitruorum aggregacioni-  
bus."

He gird hym thurgh the  
gutes with a grym spere.—

9408.

Chaudelers full chefe and  
charbokill stones.—3170.

Shottyn up sharply at the  
schene wallis.—664.

[With glayves and gomes  
girdyn doun toures.]

Dryven up dartes, gyffen  
depe woundes.—4739-41.

Latin has "crebris sagittis  
emissis, ipsos letaliter vul-  
nerant."

When the derke was done  
and the day sprange.—

11956.

Layn ladders alenght and  
aloft wonnen

At yche cornell of the castell  
was crusinghyng of weppon.

4751-2.

Latin has "bellicis scalis  
appositis letaliter impetunt  
et dura debellacione Trojanos  
perimunt."

Till that leapt of the ladder  
light in the dyke

The brayne out brast and the  
brethe levyt.—4755-6.

Latin has "sternuntur a  
scalis et volubiler ruinosi  
pervenientes in terra fractis  
cervicibus vitam exalant."

Basons of bright gold and  
other brode vessell.—3169.

Mynours then mightely the  
molde did serche.—4774.

Betyn doun the buyldynges  
and bent into erthe.—4777.

Latin has "in facie terre  
dejectis tam deiciendum  
studio quam ignium flammis  
voracibus."

'Troy,' 4752 | 4751 | 4756 | 4755 | 4774 | and 4777.

'Titus,' 1186 | 1189 | 1194 | 1195 | 1274 | and 1285.

These last readings—not only of the same  
lines, but of the same lines in all, but the very  
same sequence—are of profound interest, since

\* Citations below are made from Herr Gustav Steffler's  
edition, 'The Siege of Jerusalem' (Marburg, 1891). It bristles  
with bad readings, but is very useful as furnishing a working  
text not otherwise publicly available.

#### Titus.

The racke myd a rede wynde  
roos on the myddel.—

Line 55.

The mahomid and the ma-  
metes to-mortled to peces.—

233.

Than was wepyng and wo and  
wryngyng of hondis

With loude dyn and dit for  
dole of hym one.—245-6.

Hadde byr at the bake and  
the bonke left.—288.

With many a toret and tour  
that toun to defende.—310.

As thonder and thicke rayn  
throwland in skyes.—530.

Girdith out the guttes with  
grounden speres.—564.

Chair and chandelers and  
charbokel stones.—588.

Schoten up sharply to the  
schene wallis.—664.

Dryven dartes adoun zeven  
depe woundes.—835.

When the derk was doun and  
the day spryng.—850.

Leythe a ladder to the wal  
and a lofte clymyth.—1189.

At eche kernel was cry and  
queschyng of wepne.—

1186.

That the brayn out brast at  
both nose thrylles

And Sabyn ded of the dynt  
into the diche falleth.—

1194-5.

[Sabyn had mounted the  
ladder.]

Wer ded of that dynt and in  
the diche ly3ten.—1203.

Basynnes of brend gold and  
other bry3t ger.—1261.

Now masons and mynours  
han the molde sou3te.—

1274.

Till alle the cyte was serched  
and sou3t al aboute.—1279.

Bot doun betyn and bent  
into blake erthe.—1283.



they establish the fact that these hitherto unaccounted-for passages descriptive of the downfall and destruction of Jerusalem are (with some assistance from the 'Wars of Alexander') taken from the downfall and destruction of Tenedos in the 'Troy'—taken, that is to say, to my thinking, in the manner that men take their own.

Piquant as this is, there is a yet finer proof. In the 'Troy' (of whose poetic quality some insufficiently appreciative estimates have been made) there is a striking description of the Greek camp by night. There is little of it in the original, and it is in the main an amplification of the words "in ipsius noctis conticinio."

When the day ourdrogh and the derk entrid  
The sternes full stithly starand o lofte  
All merket the mountens and mores aboute  
The flowles there fethers foldyn togedur  
Nightwache for to wake waites to blow  
Tore fyres in the tentes tendlis olofte  
All the gret of the Grekes gedrit hom somyn  
Kynges and knyghtes clenest of wit  
Dukes and derfe Erles droghen to counsell  
In Agamynon gret tent gedrit were all.—7348-57.

Latin has: "Aspectibus igitur hominum erupesculo succedente stellis per celi spacium undique patefactis quibus nox que nocet oculis intencium in aspectibus ceterorum propter sue tenebras cecitatis aperte vulgavit. Omnes Reges Grecorum duces et principes in ipsius noctis conticinio in Regis Agamemnonis tentorio conveniunt."

They had met in council how to compass the death of Hector, a task assigned to Achilles. Far on in the poem, once more it is Achilles who, planning revenge on Troilus, found no rest in his bed:—

And lay in his loge litill he sleppit.—10096.

Latin has: "Inquietus sua non appetit claudere lumina in dormicionis consueta quiete."

The author of the 'Titus' put these two pieces together for the *mise en scène* of Vespasian armed:—

By that was the day don dynded the skyes  
Merked montayns and mores aboute  
Foules fallen to fote and her fethres rusken  
The nyzt wache to the walles and waytes to blowe  
Bryzt fures aboute betyn abroad in the oste  
Chosen chyventayns out and chiden no mor  
Bot charged the chek weeche and to chambrent wenten  
Kynges and knyghtes to cacchen hem rest  
Waspasian lyth in his logge litel he slepith.—722-31.

We shall need to return to Vespasian, to see him leave his couch and don breastplate and shield, sword of gold and jewelled helm, for the picture was destined to create an episode in 'Morte Arthure.' Just now let us look at the sources out of which this poem about Titus and Vespasian came. By chance, after exhausting the information obtainable from Ward's invaluable 'Catalogue of Romances,' I found out two main contributory works not there referred to. Subsequently I got Herr Ferdinand Kopka's inaugural dissertation, 'The Destruction of Jerusalem: ein mittelenglisches allitterierendes Gedicht Einleitung' (Breslau, 1887), and saw with pleasure his learned demonstration that the Josephus passages, which I supposed to be from Josephus direct, probably came through Hegesippus. Herr Kopka, however, had not discovered that one part of the ground-plan of the poem was the account of the overthrow of Jerusalem in the 'Legenda Aurea,' made doubly accessible, as I was happy to find, in Dr. Horstmann's volume of 'Barbour's Legends' ('Barbour's Legendensammlung,' Heilbronn, 1881, legend of Jacobus, vol. i. pp. 77-84; also in the corresponding part of the Scottish Text Society's 'Legends of the Saints'). Not for the first time it was possible to compare John Barbour's rather jog-trot rendering into rhyme with the stately grouping and adaptations of the alliterative Huchown. This picture of Vespasian putting on his arms in the dawn, while "shadow and sheer day shed" and the "laverock upon loft" sang, does not come

from any known rendering of the Veronica legend in Latin, French, Anglo-Saxon, or English, nor is it in the 'Legenda Aurea.' It is faintly suggested by a Josephus passage, as Herr Kopka has shown, relative not to Vespasian, but to Agrippa. Besieging Gamala, Agrippa approached the walls in the act of addressing the townsmen about a surrender. The besieged replied by slinging stones at him (Josephus, 'Wars,' iv. 1; Hegesippus, iv. 1). Similarly in the 'Titus' the author, adapting to his story of Jerusalem this incident of Gamala, as further on he adapted incidents from Jonapata, made Vespasian, royally attired in resplendent armour, approach the "barras" of Jerusalem and appeal to the Jews to acknowledge and submit to Christ. No answer came save "stones him to kille."

Most critics of Huchown since Sir Frederick Madden appear to have had small conception of the stature of the man—his romantic resources, his dramatic and pictorial force, and his majesty of diction. In a passage like that now under scrutiny one sees the artist at work: the dull, plain tale of Josephus reappears in a blaze of knightly colouring, wherein, by the side of the watchfires first kindled at Tenedos and the sleepless couch first tenanted by Achilles, the trumpets usher into literature outside the walls of Jerusalem a figure which is to be the prototype for the arming of Arthur preparatory to the encounter with the giant of St. Michael's Mount.

Of the three poems ascribed to Huchown by a contemporary, the 'Morte Arthure' is, like the 'Pistill of Sweet Susan,' recognized and accepted as definitely identified. If then its evolution can be traced so as to show not only its necessary sequence to the 'Troy' and the 'Titus,' but also the identity of authorship of the three works, we shall have a broad canon for approaching questions of greater difficulty concerning other works of earlier and later date. At present it may be enough to complete the initial stage of my propositions by asking and answering four questions:—

1. Why in the 'Morte Arthure' are the vows (imitated from the 'Vœux du Paon') made on the Holy Vernacle? (Ll. 297, 309, 348, 386.)

2. Why does Arthur, by way of insult to Rome, shave the imperial ambassadors who reach him after the death of Lucius? (Ll. 2330-5.)

3. How comes it that there is such insistence upon the significance of the dragon banner? (Ll. 1252, 2026, and specially 2057.)

4. What of the arming of Arthur? (Ll. 900-917.)

A single formula of reply suits all four queries:—

1. Because the story of the Vernacle, the miraculous healing of Vespasian and Titus by, or in connexion with, the divine picture on Veronica's kerchief, is the prime theme of the 'Titus.'

2. Because in the 'Titus' the ambassadors of Rome demanding the surrender of Jerusalem are sent back shaven in scorn by the unbending Jews. (Ll. 355-9.)

3. Because there is the very same significant insistence in the 'Titus' concerning the dragon banner, a sign (like the French oriflamme) of the presence of the king in the field and a threat of no quarter. (Ll. 387-400; see also Geoffrey of Monmouth, viii. 14-15, &c.; *Scottish Antiquary*, xii. 147.)

4. Probably the poet, reminiscent of his companion picture of Vespasian in the 'Titus,' repeated it in spirit, although with few verbal identities—few, but enough. The crown or coronal of gold enclosed with jewelled clasps ('Titus,' 752-5, 'Morte Arthure,' 908-9), the visor and aventail ('T.' 753, 'M.A.' 910), and the broad shield ('T.' 748, 'M.A.' 914) are only less distinctly common to both than are the specialities of the gloves:—

The glowes of gray steel that wer with gold hemyd.  
T. 750.  
His gloves gayliche gilt and gravene at the hemmez.  
M.A. 912.

"And his hors asketh" is an item of the description of Vespasian accoutring himself (l. 750); "and his brande aschez" are the corresponding words in the arming of Arthur (l. 914). Vespasian "bounys" and "busked hym fair" (l. 738); Arthur "bounede" and "sterys hym faire" (ll. 915, 917). Each has an escort: in the one case "his segges sewen hym all" ('T.' 760), in the other "his knyghtes hym kepede" ('M.A.' 919). While the one arms the laverock sings ('T.' 736); while the other, the nightingale and throstle ('M.A.' 929).

Over and above the direct proofs of use of the 'Titus' in the 'Morte Arthure,' there is a bristling array of passages, almost word for word identical, and of peculiar alliterations, which connect the 'Morte Arthure' with the 'Troy' and with the 'Titus.' It may be enough to say that not fewer lines of 'Morte Arthure' are identical with lines in the 'Troy' than the number already shown to be common to the 'Titus' and the 'Troy.' The extent of this direct inter-relationship of 'Morte Arthure' with the 'Troy' is, of course, a fact familiarly recognized from the first by Prof. Skeat and others. It is the 'Titus' which now, and I venture to presume finally, furnishes the needed link in the chain of evolution.

GEO. NEILSON.

#### SALE.

MESSRS. HODGSON included in their sale last week the following: Beaumont and Fletcher's Works, with the extra play, 'The Wild Goose Chase,' 1647-52 (a few leaves defective), 23l. Dugdale's *Monasticon Anglicanum*, large paper, 8 vols., 20l. Gray's Poems, 1768, with MS. corrections and additional verses, apparently written by the poet himself, 20l. 10s. Kelmscott Press, *Story of the Glittering Plain*, 21l. 5s. Tennyson's Poems, 1833, 18l. Max Müller's *Sacred Books of the East*, 39 vols., 12l. 12s. Musée Français et Musée Royal, 6 vols., 10l. 10s. Challenger Voyage Reports, Zoology, &c., 20 vols., 11l. 12s. Institution of Naval Architects, Transactions, 1860-95, 14l.

#### BRAZILIAN NAMES OF MONKEYS.

77, St. Martin's Lane, W.C.

THERE is an interesting little group of five native names of South American monkeys, *saguin*, *sapajou*, *sai*, *saimiri*, *sajou*, of which the 'Century Dictionary' remarks that they are "now become inextricably confounded by the different usages of authors, if indeed they had originally specific meanings." The 'Century' vouchsafes practically no etymology of these zoological terms. They all belong to the Tupi language of Brazil. *Sai* is the word for monkey. *Sai-miri* is its diminutive, from *miri*, meaning little. *Sajou*, on the contrary, is a French contraction for *sajouasson*, as Buffon spells it, or *sai-uassu*, as it should be written, where the termination *-uassu* is augmentative. We thus arrive at three shades of meaning to begin with. Research among old French works of travel would have thrown further light on the distinction between these terms in the sixteenth and seventeenth centuries. Jean de Lery, 1580, carefully separates *cay*, *guenon*, from *sagouin*, *marmot*. A still better authority is Claude d'Abbeville, whose 'Mission en Maragnan,' 1614, pp. 252-3, adduces all five names, in his orthography *sagouy*, *sapaïou*, *cayou*, *caymiry*, *cayouassou*. The last he defines as "grande monne cu grande guenon." *Sapaïou*, according to him, really is a synonym for *caymiry*.

A sixth hitherto unexplained word for a kind of monkey is *ouarine*, which occurs in several English dictionaries, such as Webster

and Ogilvie, as French. Some naturalists anglicize it as *warine*, e.g., Goldsmith. Litré has it with a reference to Buffon, but without derivation, which is not surprising, as it is a "ghost-word," a misreading or typographical error for *ouarive*. The correct *ouarive* will be found in the book I have just quoted, p. 252. In modern French spelling it should, of course, be *ouarive*, which is then seen to be merely a French disguise for the well-known *guariba*, of which a good account is given by Mr. Bradley in the 'N.E.D.' Similarly, the Brazilian *maniba*, the stalk of manioc, is called *manive* by the old French voyagers, e.g., by Bellin, 'Description de la Guiane,' 1763, p. 56.

JAS. PLATT, JUN.

#### "MANERIUS."

THE question as to the identity of Manerius has hitherto remained wholly unsolved; but I venture to think that there is only one possible answer.

The reference to him occurs in the 'Romance of Sir Tristram,' l. 297 of the English version. The one thing for which Sir Tristram was renowned above all other knights was his intimate acquaintance with all the usages and terms of the chase. "Sir Tristram" was, in fact, as shown in the notes to the poem, a proverbial name for an expert huntsman; and, by way of expressing his praise in the fullest degree, the poet tells us that "more he couthe of veneri than couthe Manerious"; i.e., he knew more about the terms of the chase than even did Manerius. This is the reference which has proved so insoluble.

Sir Walter Scott says, "I am ignorant who is meant by Manerius"; and even Prof. Kölling tells us that his "attempts to gain information about this name have been fruitless." After this the question was given up as hopeless.

But we must never despair. Let us ask the plain question, What is, after all, the great mediæval authority on the question? Of course we must turn to France for the answer, and the answer is tolerably certain. There is one great authority on the chase in the French of the fourteenth century, which is often quoted as a matter of course. Take, for example, the English word *quarry*, which is a term of the chase of French origin. Look out the corresponding modern French term *curée* in Litré's dictionary, and we find an authoritative definition of it, fifteen lines long, quoted from "Modus, fol. 23, back." If we now turn to Litré's list of authorities, p. 2626, we find "Modus.—*Le Livre du roi modus*, petit in-4o, chez Jehan Trepperel." Grasse ('Trésor de Livres Rares') refers us for a description of the first edition of this celebrated book on the chase to various authorities, including Dibdin's 'Ædes Althorpianæ,' ii. 205, meaning p. 205 of the supplemental volume, from which the title "Vol. II." is mysteriously absent. Dibdin gives a very fair description of the book, with the title in full; and it is the full title that we most want.

It runs as follows: "Cy commance [sic] le liure du roy Modus et de la Roïne racio le quel fait mencion commant on doit deniser de toutes manieres de chasses." At fol. al there is a woodcut of King Modus teaching his disciples the arts of the chase. The book is in the form of questions and answers, and it has morals. The morality, as taught by the chase itself, is unfolded by the queen Ratio.

As this queen is our old allegorical friend Reason, so likewise this king is the teacher who knows how to do it; i.e., Method or Manner, so called because he knows all about "toutes manieres de chasses."

The book was printed in 1486 from a MS. of the fourteenth century, at which date *manieres* was spelt *maneres*. Surely it is tolerably clear that *Manerius* is nothing but a Latinized

form of *Manere*, and that *Manere* is neither more nor less than the old French equivalent of *Modus*. Thus *Manerius* turns out to be "le roy Manere," the highest authority on the chase known to the Middle Ages; and if Tristram knew more than he did, he must have been the prodigy which on all hands he is admitted to have been.

There is a further lesson to be learnt. For as the English poem expressly refers to 'Le roi Modus,' it follows that it is of later date—an important point in the case of an undated poem. If, as Grasse seems to say, the date of 'Modus' is as late as 1338, it follows that 'Sir Tristram' is no earlier than 1340. The date usually assigned to the Scottish poem is "about 1320," for which I can discover no strong linguistic reason. I should prefer to date it about 1340, the sole existing southernized copy being very little later.

The standard passage as to the authorship of 'Sir Tristram' is that at p. xxii of Dr. Murray's edition of 'The Romance and Prophecies of Thomas of Erceldoune.' It ought to be quite clear to any careful reader that the author, when he claims to have received information from Thomas of Erceldoune, distinctly disavows his identity with that personage.

WALTER W. SKEAT.

#### Literary Gossip.

MESSRS. SMITH, ELDER & Co. will publish immediately a new novel by Mrs. de la Pasture, entitled 'Catherine of Calais.' The scene is laid in the first instance at Calais, and subsequently in the English country life which readers of 'Deborah of Tod's' and 'Adam Grigson' have learnt to expect from the pen of Mrs. de la Pasture. There is an element of personal interest in the novel which may be realized by those who know the author.

MR. FISHER UNWIN has in preparation a large book of reminiscences by Mr. Harry Furniss, forming his autobiography. There will be two volumes and over three hundred pictures, many made specially for the occasion. The author tells of his early days, his arrival in London, and his experiences until his appointment to the staff of *Punch*. He also describes his Parliamentary career and his tours in Australia and America, the latter of which included the experience of a Presidential election.

MR. G. H. PERRIS, whose 'Leo Tolstoy, the Grand Mujik: a Study in Personal Evolution,' was published three years ago, is preparing a new volume, 'The Gospel according to Tolstoy,' to consist in the main of passages from the works of the Russian novelist and teacher. The book will be published in the autumn by Mr. Grant Richards.

A VERY interesting institution has just disappeared with the sale of the Selkirk Subscription Library. The library was founded in 1772, Mr. Andrew Lang's grandfather being one of its originators. Sir Walter Scott naturally took a great interest in it, and it is said, presented the committee with all his works prior to 'Waverley.' The library, at any rate, contained many first editions of Scott, which were, however, too much thumbed and worn to count for much at the sale. It is calculated that the library cost in all something like 3,000*l.*, yet the total sum realized was only 60*l.* One hundred and twenty-six bound volumes of the *Edinburgh Review* were knocked down for 3*s.* 6*d.*

FATHER POLLEN'S 'Papal Negotiations with Queen Mary during her Reign in Scotland,' which has been delayed, partly through the unexpected discovery of fresh materials, will be ready for issue shortly.

At a meeting of the Council of the Scottish History Society, held in the Signet Library on Tuesday last, it was decided to print the register of the Abbey of Lindores (twelfth to fourteenth century), which has been transcribed for the Society from the original unpublished manuscript preserved at Caprington Castle, Ayrshire. The manuscript, which was described by Dr. Dickson in the *Proceedings* of the Society of Antiquaries of Scotland (March, 1886), will be edited by Bishop Dowden.

THE exclusion from the Government Education Bill of all consideration for proprietary schools, even if inspected and found efficient, has caused much concern amongst the educational bodies which have committed themselves to the support of "freedom and variety" in secondary schools. At a conference of some of these bodies on Thursday it was resolved to draw the attention of the Duke of Devonshire to the disappearance from this year's Bill of sundry guarantees which were included in the Bill of 1900.

A MOVEMENT has been set on foot in Plymouth, which is already an examination centre of London University, for the establishment in the "Three Towns" of a University College.

THE Courts of the four Scottish Universities are now consulting together as to the best means of encouraging the systematic study of modern languages, and it is confidently hoped that they will be able to agree on some common action for that purpose. The Glasgow Court has received a strong memorial from the Chamber of Commerce in favour of assigning equal marks in bursary competitions to modern languages and classics.

THE Australian Commonwealth Cabinet are preparing to set up a Civil Service Commission, and Mr. Deakin is said to be framing a Federal Public Service Bill to exclude political influence.

THE University Extension movement is progressing rapidly in Germany. The University of Breslau has started an Akademischer Verein für praktische soziale Arbeit. The course of lectures to working men will include literature and science.

DR. CHRISTOPH LUDOLF KREHL, the Professor of Oriental and especially of Arabic Philology at the University of Leipzig, died in that city on May 15th, in his seventy-seventh year. He studied the Semitic languages in Leipzig, Tübingen, Paris, and St. Petersburg. Early in his literary career he gave indication of the future work of his life by the publication of the Arabic text of the traditions collected by Al-Buchārī ('Recueil des Traditions Mohamétanes par el-Bokhārī,' 1862-8). This was followed by a series of publications on the religious history of Islam, such as 'Die Religion der vorislamitischen Araber'; an essay upon the Koran, 'Lehre von der Prädestination'; and essays upon the 'Lehre vom Glauben im Islam' and 'Das islamitische Dogma von der Fitra.' Of his great work on the life and



doctrine of Mohammed, which made a wide impression by its fresh, severe, and objective historical character, only the first portion has as yet been published.

DR. ZAPP, the former editor of the *Vossische Zeitung*, whose death in his eighty-sixth year is reported from Meran, was also an author of considerable merit. His best-known works are his 'History of the Franco-Prussian War' and his 'Recollections.'

SEPTEMBER 8TH next will be the seventieth birthday of Wilhelm Raabe, the popular representative of German humour, who for the last thirty years has lived like a hermit in the midst of his books at Brunswick. A number of his friends have formed a committee for the purchase of the copyright of all his works, which have been issued by different publishers, with a view of presenting them to the author, and bringing out a complete edition of the 'Raabe'schen Dichtungen,' by way of an appropriate birthday congratulation.

WE note the appearance of the following Parliamentary Papers: Universities, Scotland, Return showing Amount of Class Fees paid by Students (3d.); Return of Persons now in Receipt of Pensions charged on the Civil List (3d.); Report on Schools for the Blind and Deaf (1½d.); and an Index to the Consular Reports on Trade and Subjects of General Interest, 1900 (8½d.).

## SCIENCE

*Road Making and Maintenance.* By Thomas Aitken, Assoc.M.Inst.C.E. (Griffin & Co.)

THOUGH railways have taken the place of roads as the pioneers of civilization in unexplored, unsettled, or savage countries, roads still constitute an indispensable complement to the railway for the spread of population and intercourse and the development of industrial enterprises. Moreover, in thickly populated countries the main highways connecting towns do not possess the same importance as in the old coaching days, yet the rapid growth of population which has followed the greatly improved means of communication has much enhanced the value of roads leading from the railway stations to the surrounding districts. The great extension also of cities and towns, and the notable increase in the vehicular traffic in the principal parts of large centres of population, have much increased the importance of providing convenient and durable carriage-ways in the chief thoroughfares; whilst the comfort of a continuous stream of pedestrians in cities has to be considered by the provision of suitable footways, shelters, and even subways in extreme cases of congestion of traffic.

The subject is divided by Mr. Aitken into two parts, the first dealing with the making and maintaining of macadamized roads, the second with carriage-ways and footpaths; whilst an interesting historical sketch referring to Roman roads, early French roads, early British roads, the blind road-maker Metcalf, and those pioneers of improved road construction, Macadam and Telford, serves as an introductory chapter. Macadamized roads form the subject of eight chapters, in which resistance to traction and the weight on wheels, the laying out

of roads, the various works involved in the construction of roads, road materials, quarrying, stone-breaking and haulage, road-rolling and scarifying, the construction of new roads, and the maintenance of existing roads are considered successively in detail. Macadam introduced his system of forming roads with a 10-inch layer of small, hard, angular pieces of stone, broken to a fairly uniform size, towards the end of the eighteenth century; but the adoption of steam rollers, and especially scarifiers, for forming and repairing roads, is relatively modern. For some years, indeed, after the middle of the nineteenth century, the layer of basalt put down for repairing the London streets was left, after watering, to be levelled and consolidated with the old surface by the wheels of passing vehicles. Steam rollers were first used in France in 1859; it was only in 1863 that the earliest steam roller was constructed in Birmingham for working in Calcutta; and a steam roller was first set to work in Great Britain in 1865. The weight of the roller is varied with the conditions and the nature of the road metalling employed, whilst special types have to be designed for surmounting steep gradients and turning sharp corners. Scarifiers, which have proved very efficient for loosening the surface of the road, so as to facilitate the incorporation of the fresh metalling with the old materials, thus enabling a comparatively thin layer to suffice, appear to have been first introduced in England in 1884; and these machines form very valuable adjuncts to steam rolling, being fixed to the steam roller or to a traction engine. Having dealt fully with the various details appertaining to macadamized roads, the author in the final chapter of the first part describes the general practice, derived from long experience, in accordance with which such roads are satisfactorily constructed and efficiently maintained. This part of the book, which occupies about two-thirds of its contents, is very practical in its treatment; and its value is enhanced by various details as to the cost of the different operations resorted to for macadamized road making.

In the second part of the book the various systems adopted for carriage-ways and footways in streets subjected to a large traffic are described in six chapters, in which foundations and pitched pavements; wood pavements; asphalt pavements; brick and other forms of pavements; footways, channels, and gullies; and subways are successively dealt with. The book terminates with a short chapter headed 'Recapitulation,' in which various general points are briefly reviewed and summed up. The essential conditions to be complied with by a maker of carriage-ways in cities and towns are stated by the author as follows:—

"A good pavement should be impervious; it should be suitable for varying gradients, and afford a good foothold for horses; it should be durable, moderate in first cost and subsequent annual repairs, have sufficient curvature to throw off surface water rapidly, and be non-absorbent and easily cleansed; it should be as noiseless as possible; it should be constructed with a sufficient foundation for the class of traffic which it has to bear, so as not to subside under the influence of heavy loads; and it should present a uniform and smooth surface, so as to render traction easy."

The choice of pavement depends upon the nature and extent of the traffic, the quarter of the town (whether manufacturing, business, or residential) in which it is situated, the gradients of the streets, and the climate. Cobble-stones formed the earliest pavements introduced into England, and are still found in the main streets of some of our large towns; but this paving, though cheap, is very rough, is readily disturbed, cannot be kept properly clean, and has been replaced in many parts by stone setts, preferably granite. These granite setts, laid on a firm substratum and bedded in sand, constituted the paving of the main London thoroughfares in the second quarter of the nineteenth century; wood blocks were introduced in 1841; and asphalt, used first in Paris in 1854 and generally adopted there in 1867, was for the first time laid down in London in 1869; and the choice of pavement for streets with a heavy traffic is practically confined to these three forms of pavement, laid in the present day on a solid bed of Portland cement concrete. Granite or syenite setts provide the most durable paving, and consequently the cheapest in the long run, where the traffic is very heavy; but though giving a good foothold for horses, and therefore suitable for steep gradients when in good condition, some granites and other very hard stones are liable to wear smooth and become greasy in moist weather; the hard surface is trying to horses and injurious to vehicles, and the noise is very annoying in residential or business quarters. Wood in comparison with other pavements is practically noiseless, and therefore best suited for the better residential streets; it affords a secure foothold for horses in all weathers, if kept clean; traction on it is easy, and when the more costly hard woods are used it is durable and fairly impervious; but wood is not suitable, in a general way, for gradients exceeding 1 in 27. Asphalt, being smooth and absolutely impervious, is the most perfect pavement for ease of traction and on sanitary grounds; it is, moreover, easily cleansed and repaired, and is free from noise with the exception of the clatter of the horses' hoofs; but though very good for locomotion on fairly level streets when perfectly dry or thoroughly wetted, it is liable, unless well watered or sprinkled with sand or gravel, to become very slippery in damp weather; and it is not a safe pavement for gradients of over 1 in 60 in the case of limestone rock asphalt, or 1 in 25 with Trinidad asphalt. An admixture, however, of crushed granite with the surface layer of asphalt greatly diminishes the slipperiness of the surface, and has been laid with satisfactory results on a steep approach to a railway station in Paris. Though brick pavements have been extensively used for a great number of years in Holland, and since 1872 in the United States, they are liable to wear unevenly and become slippery unless the bricks are very well manufactured of special qualities of clay and carefully selected; but they are readily cleansed and repaired, and are durable under a moderate traffic. Tar macadam forms a very convenient pavement for suburban districts with level roads; and though it is considerably more costly to lay down than ordinary macadam,

it is less costly to maintain, and is pleasanter for traffic and fairly durable. The chapter on 'Subways' is of special interest at the present time in London, when the vehicular and pedestrian traffic is being frequently impeded in many parts by the laying down of electric wires and the repairs or enlargement of gas and water mains. A general system of subways along the most crowded thoroughfares, though costly in construction, would, by accommodating the electrical conductors and the gas and water mains, render the laying of additional wires, and inspection, repairs, and enlargements, comparatively easy, and would prevent the interference with traffic, and the disturbance and damage to carriage-way pavements and footpaths, so common under existing conditions.

The book is illustrated by 139 figures, comprising blocks in the text, views, and three folding plates; and it furnishes a complete practical treatise on road making and maintenance, which will doubtless prove of great service to engineers, surveyors, and all persons interested in the construction and maintenance of roads and carriage-ways.

#### SOCIETIES.

**ZOOLOGICAL.**—May 21.—Dr. W. T. Blanford, V.P., in the chair.—Mr. R. I. Pocock exhibited, on behalf of the Director of the British Museum (Natural History), a hind foot of the Canadian beaver, showing the duplication of the claw on the second toe.—Mr. Oldfield Thomas read a paper on the more notable mammals lately obtained by Sir Harry Johnston in the Uganda Protectorate. The following species were described as new: *Colobus ruwenzorii*, allied to *C. palliatus*, but with longer hair and less white on the tail-tip; *Genetta victoria*, a genet nearly as large as a civet, strongly banded, and without a dorsal crest; *Procavia marmota*, like *P. dorsalis*, but much smaller; and *Cephalophus johnstoni*, like *C. neynei*, but darker throughout.—A communication was read from Mr. R. C. Punnett containing an account of the nemerteans collected by Prof. D'Arcy W. Thompson and others in Behring Straits, Davis Strait, and North Greenland. Of the seven species enumerated in the paper two had been previously named, whilst the remaining five were new to science and were described as *Amphiporus arcticus*, *A. paulinus*, *A. thompsoni*, *Drepanophorus borealis*, and *Cerebratulus greenlandicus*.—A communication was read from Dr. W. B. Benham containing an account of the viscera of a whale of the genus *Cogia*. He pointed out that in this whale there is but a single blowhole asymmetrically placed like that of *Physeter*, but crescentic in outline, with the concavity directed backwards. The alimentary canal contained a dark-coloured substance, which the author considered to be the "ink" from the cuttlefishes upon which this whale undoubtedly feeds, as was evidenced by the beaks of these molluscs in the stomach. The stomach was constructed upon the plan of that of the large sperm-whale (*Physeter*) and the author agreed with others in regarding the first division of it as a paunch belonging really to the oesophagus, and comparable with that of the ruminants.—Mr. G. A. Boulenger described two new species of chameleons, obtained by Sir H. Johnston on Mount Ruwenzori, under the names *Chameleo ruwenzorii* and *C. johnstoni*.—A paper prepared by the late Dr. John Anderson shortly before his death was read. It contained an account of the reptiles and batrachians obtained by Mr. A. Blaney Percival in Southern Arabia. Twenty-five species of reptiles and three species of batrachians, of which specimens were contained in the collection, were enumerated; two of the former were described as new under the names *Bunopus spatulura* and *Agamodon arabicum*.—Mr. Boulenger described a new fish under the name *Gobius percivali*, specimens of which had been obtained by Mr. Percival.

**MICROSCOPICAL.**—May 15.—Dr. R. Braithwaite, V.P., in the chair.—A paper by Mr. Fortescue W. Millett, being Part XI. of his report on the recent Foraminifera of the Malay Archipelago, was taken as read.—Notice was given that on June 19th there would be a special meeting of the Fellows for the purpose of making certain alterations in the by-laws.

—The Chairman drew attention to a large number of objects illustrating pond life which were exhibited under about thirty-five microscopes by members of the Quekett Microscopical Club and by Fellows of the Society.

**ANTHROPOLOGICAL INSTITUTE.**—May 28.—Prof. A. C. Haddon in the chair.—The election of the following Fellows was announced: Messrs. Shelford, Gordon, and Beadnell.—The President introduced Dr. Chervin, President of the Société d'Anthropologie de Paris.—Dr. Chervin, referring to the proposed bibliography of anthropology and to the exchange of abstracts of proceedings, suggested also the possibility of a more frequent interchange of visits, offering, on behalf of his society, to act as cicerone if the Institute would undertake an anthropological excursion in France.—Mr. A. Henry exhibited an ancestral tablet, and a MS. of the Solos of Gannan.—Mr. J. Gray presented a communication on 'Measurements of Crania from the Fly River, New Guinea,' and Mr. C. G. Seligmann 'Anthropometrical and Cranio-logical Notes on the Eastern Papuans.'—Prof. Haddon discussed 'The Present State of our Knowledge of the Ethnology of British New Guinea.'

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Surveyors' Institution, 3.—Annual Meeting.
- Royal Institution, 5.—General Monthly.
- Institute of Actuaries, 5.—Annual Meeting.
- Society of Engineers, 7.—Concrete subways for Underground Pipes, Mr. A. Taylor Allen.
- Aristotelian, 8.—Annual Meeting.
- TUES. Royal Institution, 3.—The True Functions of Poetry, and Wordsworth as a Teacher, Lecture II, Mr. Churton Collins.
- Zoological, 5.—The Structure and Affinities of the Anomodont Genus *Udenodon*, Dr. R. Broom; 'Notes on the Type Specimen of *Rhinoceros lasiotis*, Schaler, Mr. Oldfield Thomas; 'A Small Collection of Fishes from the Victoria Nyasa, made by order of Sir H. H. Johnston, Mr. G. A. Boulenger.
- WED. Anthropological Institute, 4.—The Exploration of a sepulchral Cave at Gop, near Pratapnagar, Fintshire, Prof. W. Boyd Dawkins; 'Medieval Lavatories, Mr. E. W. Brabrook.
- Society of Biblical Archaeology, 4.—Recent Discoveries in the East, Prof. Sayce; 'Brazos Circles and Purification Vessels in Egyptian Temples, Prof. Wiedemann.
- British Archaeological Association, 8.—Some Aspects of the Life and Times of Alfred the Great, Dr. W. de Gray Birch; 'The Tribunal Praetoria at Rome, Dr. Russell Forbes.
- Entomological, 8.—Cases of Protective Resemblance, Mimicry, &c., in British Coleoptera, Mr. H. St. J. Donisthorpe; 'A Revision of the American Notodontini, Mr. W. Schauss.
- Geological, 8.—The Passage of a Seam of Coal into a Seam of Dolomite, Mr. A. Strahan.
- THURS. Royal Institution, 3.—The Chemistry of Carbon, Lecture III, Prof. Dewar.
- Royal, 4.—Election of Fellows.
- Chemical, 8.—A Laboratory Method for the Preparation of Ethylene, Mr. G. S. Newth; 'Oxylin, Messrs. W. A. H. Naylor and C. S. Dyer; 'Some Relations between Physical Constants and Constitution in Benzoid Amines: II., Messrs. F. Gordon and L. Limpach, and six other Papers.
- Linnean, 8.—Discussion on 'The Necessity for a Provisional Nomenclature for those Forms of Life which cannot be at once arranged in a Natural System.'
- Society for the Encouragement of the Fine Arts.—Conversation.
- Philological, 8.—Dictionary Evening, Dr. Murray's Report.
- Geologists' Association, 8.—The Geysers of the Yellowstone, Mr. J. Parkinson.
- Royal Institution, 9.—Mimetic Insects, Prof. R. Meldola.
- SAT. Royal Institution, 3.—The Biological Characters of Epiphytic Plants, Lecture II, Prof. J. B. Farmer.

#### Science Gossip.

THE 'Index Specierum et Generum Animalium,' which was begun by Mr. C. Davies Sherborn in 1890 (see *Athen.*, May, 1890), is now completed for the years 1758–1800. The printing of this compendious and useful index has been undertaken by the Cambridge University Press, which hopes to see it through in eighteen months. Mr. Sherborn is now closely occupied in indexing the zoological publications of the last century.

THE planet Mercury will be at greatest eastern elongation from the sun on the 16th inst., and visible in the evening during the second and third weeks of the month, situated in the constellation Gemini. Venus is also visible after sunset, and moves during the month from Taurus into Gemini; she will be near the moon on the 17th, and near Mercury (to the north-west of him) towards the end of the month, on the last day of which the two planets will be in conjunction. Mars sets now soon after midnight; he moves during the month in an easterly direction through the constellation Leo, and will be near the moon (then approaching her first quarter) on the 22nd. Jupiter will be in opposition to the sun on the 30th inst., and Saturn will be so on the 5th prox.; both these planets will be above the horizon nearly the whole of the night this month and next, situated in the constellation Sagittarius, Saturn almost due east of Jupiter, and therefore rising somewhat later.

REPORTS of the French expeditions to observe the total eclipse are communicated by M. Janssen to the number of the *Comptes Rendus* for the 20th ult. That sent to the island of Réunion, under the charge of Dr. Binot, was favoured by superb weather, but details of the results obtained are not yet known. In Sumatra, Count de la Baume-Pluvine, who was at the head of the party, reports that, notwithstanding light clouds, the programme laid down was to a great extent carried out. The results were opposed to the rotation of the corona and to the presence of Fraunhofer lines in the light of the corona, which, as the time is so near an epoch of minimum of solar spots, is confirmatory of M. Janssen's former remark that it is at the epochs of maximum that the vapours of the solar globe ascend to greater elevations in the coronal atmosphere, and thus give rise to those phenomena of reflexion of the photospheric light which is evidenced by the presence of Fraunhofer lines, as was noticed in the eclipses of 1871 and 1883. The recent observations at Sumatra also indicated that a sensible amount of heat was emitted by the corona.

THE United States National Academy of Sciences have recently awarded the Henry Draper Gold Medal to Sir William Huggins, President of the Royal Society, for his investigations in astronomical physics.

WE have received the third number of Vol. XXX. of the *Memorie della Società degli Spettroscopisti Italiani*. It contains a note by Prof. Mascari on the solar observations obtained at Catania during the year 1900, a minimum epoch of solar spots, and one in which the weather in Sicily was on the whole by no means favourable for their observation; also a geodetical paper (from the *Rivista Marittima*) on the island of Malta and its position with reference to Sicily, and another on Mount Etna.

#### FINE ARTS

*Bow, Chelsea, and Derby Porcelain.* By W. Bemrose. Illustrated. (Bemrose & Sons.)

No better authority on the history, manufacture, and decoration of the famous porcelain of Derby could be hoped for than the present head of the Royal Crown Derby Porcelain Works, who has done much to revive and improve the ware. Mr. Bemrose is in possession of a mass of documents concerning the three factories, and is quite at home in the diligent use of these fresh materials.

"Crown Derby" is rather superstitiously valued by certain classes of dealers and amateurs, but it is not nearly so highly esteemed by artists. The best judges are far from being in love with that inharmonious combination of deep cold blue with a sort of purple, orange-red, crude gold, and white which is recognized as peculiar to the "Crown Derby" of other days and highly honoured at auction-rooms. It has been our author's frequent and successful effort to refine the ware produced under his auspices, when obliged to adhere to the old types in some degree. When new types were adopted he applied to them knowledge and taste of a higher order, the results being seen in the superior form, gilding, and harmony of the modern productions of the existing works at Derby.

In these pages Mr. Bemrose figures as an antiquary and manufacturer, rather than as a critic of ceramics as they came from each of the three works which, possessed



of a certain likeness to each other, combined in imitating the florid prettiness of Sèvres, the daintiness of Berlin and Meissen, and something that was Japanese, or rather Chinese, in origin, for, although the immediate inspiration doubtless came from the island people, Japan, of course, owes its art to the older empire. Moreover, so well was this understood by the makers of the day, that Heylyn and Frye, who established the Bow works in 1744, called their factory New Canton; and so frankly were obligations to Dresden recognized, that they actually advertised "that many of their services were decorated with the old brown-edged Japan pattern, and that they were painted by artists brought from Dresden." The "old brown-edged" pattern meant was the earlier one which flourished in Japan, not that which now bears this name, and it consisted of the still familiar *prunus* shrub in flower, birds in groups, and a narrow edging of reddish brown. The true old types were the same as those popular as early as the days of Charles II. and collected by Queen Anne, who kept her chariot waiting at the doors of the famous china-shops in St. Paul's Churchyard and Cheapside while she bargained for "pots" within. Enormous prices she paid for specimens still preserved at Kensington and Windsor. The promoters of the factories set themselves to supplant these wonders, greatly admired by Pope, the world of the *Spectator*, the authors of the 'Connoisseur,' and others down to the days of Hanbury Williams, and their competition was spirited. William Duesbury, for instance, whose bill of prices Mr. Bemrose quotes, offered "1 large group of Bogh figurs" for five shillings, and "8 Botes Bogh" at ninepence each.

So early as 1753, or four years before Bow porcelain was advertised in the London newspapers, *Orri's Birmingham Gazette* made known, on behalf of the Bow works, the want of a person who could model small figures neatly in clay; and in 1757 the demand for this ware was large enough to justify the opening "on the Terrace in St. James's Street" of a West-End branch of the "Bow China Warehouse in Cornhill." Nevertheless, the enterprise did not thrive, and the *Public Advertiser* of May, 1764, announced the sale of all sorts of "curious figures" and other goods from Bow and Cornhill, being the stock of John Crowther, the sole remaining partner, at the Large Exhibition Room in Spring Gardens (the very place, called Wigley's Room, where the Society of Artists of Great Britain, out of which the Royal Academy arose, established their first exhibition in May, 1761). W. Duesbury bought the plant of the Bow factory in 1776; and by aid of his book of prices we recognize some of the now extravagantly admired groups and figures in porcelain, such as "Minerva in two sizes," "Columbine," and various animals that are dear to collectors. Mr. Bemrose gives a quaint, yet pretty figure of Kitty Clive as "Mrs. Riot," which is one of the most animated of the white figurines of Bow and a good specimen of Duesbury's productions. Among the best materials in our author's possession is this craftsman's work-book, some of the

pages of which are printed in facsimile here. He also provides instructions "how to color the group, a gentleman Busing a Lady," he wearing a "cote trimd with gold and Black Breches," she "a flowrd sack with yellow robings [ribbons] a black stomegar her hare Black." Among those Duesbury supplied in 1752 with "Sovoy figurs," &c., was one Turner, who had, Horace Walpole told Mann, a pair of jars cracked by the earthquake of 1750, for which he originally asked only ten guineas, but later, as the "only jars in Europe so cracked," twenty.

Duesbury joined with John Heath in acquiring in 1770 the lease of the site of the works at Chelsea situated in Lawrence Street, as is set forth in documents here for the first time published. It is evident that long before a pottery had existed on the site, with workshops, kilns, and a tenement appropriated to the manufacture, as the lease tells us, of porcelain. The buyers are described as of Derby and "porcelaine manufacturers." Devotees of Chelsea ware had long been exercised about the exact site in Lawrence Street. Some placed it at the south-west corner of Lawrence Street and at its junction with Cheyne Walk, and we were instructed to walk reverently in its neighbourhood. The lease, as originally studied, left this matter doubtful. More recent records and recollections of persons still living were against this site; and besides, a house of much older date than that of the document, say of the days of Queen Anne, occupied the spot. Further inquiries have enabled our author to place the works exactly where Mr. Blunt, in his 'Historical Handbook to Chelsea,' following Faulkner and certain parochial records—confirmed, let us add, by the discovery of shards—had previously placed them, *i.e.*, more to the north, and (about this local traditions are positive) at the corner of a narrow turning connecting Church Street with Lawrence Street, the works extending along the west side of the latter thoroughfare. It is probable that, as the deed mentions "the sole right of bringing mooring laying & plate [?] placing] any craft or vessell crafts or vessells or any other thing or things in the said River of Thames near unto and opposite the said demised premises," &c., this phraseology had something to do with the original error. "Near unto and opposite" are misleading terms. When used in this connexion, opposite—*i.e.*, opposed to—is not to be understood in the ordinary and limited sense of the word; if otherwise, the Thames would have to be on the east of Lawrence Street instead of being, as it is, on the south. Duesbury in 1784 demolished the kilns, and thus, as Mr. Bemrose pathetically puts it, "ended the glories of the 'Old Chelsea Factory,' which produced a century and a half ago porcelain unsurpassed to-day, and in some instances more precious than gold itself." Eight pounds per ounce troy is the estimate of the current value of certain pieces of old Chelsea ware, and our author aptly adds:—

"Dr. Johnson visited the Derby Works in 1777, and Boswell relates the following: 'The china was beautiful, but Dr. Johnson justly observed it was too dear, for he could have vessels of silver as cheap as were here made of porcelain.'"

It appears that a leading ingredient in the renowned ware was Oriental porcelain ground into powder, which was mixed with fluxes and other plastic materials and made into a paste. A cut from a drawing in the possession of Sir H. H. Bemrose represents one of the group of "slip" mills by which the shards were ground at the Lawrence Street works. An overhead wheel, doubtless worked by horse-power, moved upright spindles inserted in coned stones and caused the latter to revolve in large tubs, which were placed on stages one below the other. A workman is depicted in the act of supplying the uppermost three tubs with shards or water, the contents of that vessel, when partly triturated, flowing by means of a spout into the second, where further grinding qualified the slip to be ground in the third, whence it flowed to a pail and was ready to go back again to the upper tub. There is nothing new in this, but the illustration is curious in its primitiveness. A modern mortar-mill would have done much better. The cut does nothing to confirm the legend of grinding Oriental shards, which, in view of the limited supply of such materials, it is a little hard to believe. Nevertheless, we read of casks of "broken Indian china" being sent to Derby in 1790. The results of this primitive proceeding at Chelsea, and no doubt at Bow and Derby likewise, are charmingly illustrated in the plate before us, two lovers seated under a hedge of hawthorn (the equivalent, of course, of the *prunus* of the Japanese ceramists), the man, with his arm round the neck of his mistress, teaching her to play on the flute. This exceedingly pretty piece is at the South Kensington Museum, the Schreiber Gift, and bears the golden anchor of Chelsea, with the impressed "R" of Roubiliac, a signature which accounts for the distinctly French style of the design. The naïve and tender expressions of both the eager faces, the delightful coloration, and the delicacy with which the figures are modelled and finished, are all features worthy of Roubiliac, and go far to account for the popularity and costliness of the ware, the making of which became the heritage of the Derby works.

The sale of the Chelsea works to James Cox led to a suit at law in 1771, concerning which Mr. Bemrose has supplied a chapter of legal documents, which give some idea of the way in which the master-potters lived at that time and the nature of the machines employed. The value of the whole property ("Mills, Kilns, Bruisers, Modells in Wax—in Lead—Presses, Moulds," being included with the manufactured and unmanufactured porcelain, and all the "Chattles & Effects whatsoever") is set down at 600*l.*, a price which has often been given of late for a single piece such as that just mentioned in the South Kensington Museum. Cox sold his entire purchase to Duesbury & Co. of Derby for 612*l.*, besides 189*l.* 10*s.* for "clay and tradesmen's bills," *i.e.*, money due to the Lawrence Street firm. But it seems that a certain foreman and clerk had helped himself freely to the seller's property, porcelain and the like, valued at several hundreds of pounds. A long list of things alleged to have been thus appropriated furnishes some idea of the articles then in vogue among the customers of the

ceramists. The clerk died (January 6th, 1770) before the litigation consequent on these alleged defalcations was begun; his tombstone exists in the churchyard of Chelsea, close to Lawrence Street, with an inscription describing him as director of the neighbouring "China Porcelain Manufactory." His widow went mad, and was locked up, leaving four helpless children. The Court ordered the case to be closed, and Duesbury had to pay the costs. Such, in fact, was the real end of what Mr. Bemrose calls "the glories of the Old Chelsea Factory." If he had added "Sic transit gloria mundi!" he might have concluded his notices of Chelsea ware with "Resurgam!" and then proceeded with his interesting and fresh account of the Derby works, which, after the infusion of the purchases from Cox of Lawrence Street, were so greatly extended and improved that they have gone on flourishing ever since.

Here and there curious glimpses of old life appear in these pages. Thus we read how William Pegg, a porcelain painter still well known, who had decided to remove himself and wife from the Crown Derby Works to join Billingsley at Nantgarw, actually walked the whole distance from one place to the other, with a resolution equal to that of Reynolds's factotum Giuseppe Marchi, who walked all the way from Lyons to Paris after his master. A workman who had fallen out with his employer, J. Duesbury, described himself to the latter as "a Worm," but added that "people are not Camelions"—meaning, of course, that he could not live upon air. A Mr. G. Lynn, a porcelain painter, "one of our People," quitted Daniel Boden's works at Jackfield, Broseley, whereupon one George Stevens wrote to Duesbury on Boden's behalf, asking him not to employ Lynn, because Boden was determined to have his man back again. Of course, this was not simple tyranny. No doubt Boden was afraid that Lynn might impart the secrets of his craft to a rival manufacturer. Such cases were not uncommon in the history of English ceramics, though much more frequent and serious on the Continent. We hear of the beautiful Duchess of Devonshire bringing patterns of porcelain from France for Duesbury's benefit in 1790, and now and again notable men and women enliven these pages, such as Boswell, Boucher, Kitty Clive, Cosway, Garrick, Roubiliac, and the Wedgwoods.

#### DRAWINGS AT THE BRITISH MUSEUM.

THE exhibition in the White Wing of drawings acquired by the Print Room during the last four years is full of interest. It is indeed a remarkable feat to have made this large and representative collection in so short a time and with the comparatively small sum of 1,200*l.* a year—a sum which has to cover the expensive item of mounting—at the Keeper's disposal. Mr. Sidney Colvin has earned the gratitude of all amateurs by the judgment and discrimination, and also by the wide range of sympathy which he has displayed in his acquisitions for the nation. Of course the mere fact of having collected some four hundred drawings is not in itself evidence of success, but the quality is here no less remarkable than the quantity. Mr. Colvin, for example, has had the courage to devote the whole of one year's grant to the purchase of a single drawing, the *Pietà* by Michaelangelo from the Warwick Collection. This is indeed a supreme

masterpiece, done at the time when passionate religious feeling had stirred Michaelangelo's imagination to the conception of the profoundest realities. It is typical of that rare union of the intensest passion with laborious investigation of the logical principles of abstract beauty which is to be found only in the works of a few of the greatest Italians. The pose of the pendent arm of the dead Christ, for instance, has been the object of incessant research in order to discover the arrangement which would give the utmost completeness to the great pyramidal group of figures of which it forms one corner. The other drawing by Michaelangelo, which has come to the nation by bequest, is scarcely less marvellous—a design for the 'Annunciation,' in which the Virgin's figure has the same sagging elliptical design which the artist affected in the risen Christ of the Malcolm Collection and the Christ of the 'Last Judgment.' From the same collector (Dr. Radford, of Sidmouth) the nation has inherited a series of very beautiful allegorical figures by Primaticcio (A. 22-25), which, like nearly all the works of the later Cinquecento, are far finer than the paintings by the same master would lead one to suspect.

Of the two drawings attributed to Correggio, one (A. 26), forming part of the Vaughan bequest, is of no great importance, and certainly unworthy of the master; the other (A. 27), a study of baby forms in *sanguine*, is, we think, even more remarkable than its attribution would suggest. We are convinced that it is a study by Titian; it shows everywhere his characteristic forms, and a subtle suggestion of his modelling in the reflected light of the shadow as seen in such pictures as the 'Fecundity' at Madrid. We would suggest that the drawing is mounted the wrong way up, and that instead of hovering babies we have here studies for an incident in the 'Fecundity'; one of the babies lying upon the ground, and the other with a piece of foliage in his hand, having just fallen or fluttered out of the tree. Another Italian drawing of great interest is A. 37, one of the very rare examples of drawings by Cima de Conegliano. The landscape is closely connected with the invariable formula of the Bellinesque artists of the early Cinquecento to be found in the works of Bartolommeo Veneto and in the early 'Pietà' by Sebastiano del Piombo, executed when he was in Cima's studio. The figures have already a Giorgionesque air. Of the Tintoretto's only one, *The Last Supper* (A. 47), seems to be by that master; the very striking drawing of *Christ disputing with the Doctors* (A. 49) is, as the catalogue suggests, nearer to the work of El Greco, though for him remarkably easy and broad in design.

Of the primitive designers there are but a few new examples; the three drawings by Maso di Finiguerra are the missing sheets from the picture chronicle acquired years ago from Ruskin, and now restored to the series by Mr. and Mrs. Severn. One Siennese drawing of the fourteenth century, a design for a frieze (A. 1), is of great beauty, but belongs, we believe, rather to the later than, as stated in the catalogue, to the earlier part of the century. It certainly approximates to the work of Taddeo di Bartolo.

Among the Dutch drawings the four sketches by Adriaen Brouwer (A. 107-110) are extraordinary revelations of the artist's genius. In his own coarser and more jovial vein he shows almost as great a gift of characteristic line, almost as surprising an economy, as Rembrandt himself. Among the French drawings A. 130, a very charming water colour over a pen drawing, is attributed to Gaspard Poussin, but hardly appears to agree with that artist's feeling for line; the figures especially seem to be nearer to the manner of Piranesi. The masterly and serious study of a tree in *sanguine*, A. 148, was originally attributed to Watteau, but has been recognized by Mr. Claude Phillips as a study for a tree in one of Lancret's pictures, and is now attributed to that artist. Three drawings by Gabriel de

St. Aubin (A. 152-153) are welcome examples of a peculiarly sensitive draughtsman who is but little known in England. The profile head is modelled in a very pale key with extraordinary subtlety and finesse.

The larger number of drawings belong to the English school, and these we must reserve to a future occasion; but we may mention that Mr. Colvin has acquired the marvellous drawing by Millais of the *Deluge* which was exhibited a short time ago at the Fine-Art Society's gallery, and which is not only the strangest imaginative discovery that Millais ever made, but one of the greatest conceptions that the whole Pre-Raphaelite movement produced. It is, indeed, almost impossible to believe that the conception originated entirely with Millais, though no other artist but Millais, and he only during a few years of his early period, could have executed it with such a perfect command of appropriate gesture and design. Altogether the collection is a striking testimony to the skill with which the Print Department of the British Museum is administered. The excellence of the catalogue, drawn up by Mr. Binyon, adds greatly to its value for students.

#### ACQUISITIONS AT THE NATIONAL GALLERY.

THE exhibition at the British Museum, following so closely on the publication of the yearly report of the Trustees of the National Gallery, cannot fail to provoke comparisons between the ways in which these two most important national institutions for the encouragement of art are administered. The National Gallery has, it is true, a sum at its disposal which, considering the enormous rise in the prices of paintings by old masters, is still more inadequate than that allowed the Museum for the purchase of drawings; but even after allowing for this, the contrast between the two administrations is striking. The Trustees of the National Gallery have this year spent 4,000*l.* upon the portrait of a man and his wife, which is attributed in the Gallery to Jan Gossaert of Mabuse, though special students of this period of Flemish painting are satisfied that it is the work of a less celebrated artist, Jan Matsys, the brother of the greater Quentin. This is undoubtedly a piece of admirable craftsmanship, but it is rather for its virtuosity than for any great qualities of interpretative design that it is remarkable. The elaborate definition of the details is carried out without any adequate perception of the total unity; it implies rather a curious than an elevated or imaginative vision on the artist's part. For such a picture the sum spent must be considered, to say the least, exceptionally large.

Equally unsatisfactory is the expenditure of 450*l.* upon a small predella piece attributed to Luca Signorelli, which, though a contemporary work, is too feeble, stiff, and mannered to be at all representative of that artist. Most critics are, we believe, agreed that it is no more than a school piece by some Umbrian follower.

But the most inexplicable and the most deplorable of all the transactions of the past year is the purchase for 810*l.* of the so-called *Fra Bartolommeo*. According to a well-known authority, who was the first to call attention to the work, it originally had some suggestion of the master's hand, as though a school replica done by an indifferent follower had received some final embellishments from the master himself; but the same authority agrees with all those who have any perception of the great qualities of *Fra Bartolommeo*'s design that the picture as it now appears in the National Gallery shows no trace of the master's handiwork. Whatever traces there were originally have been carefully removed in the process of cleaning.

It is indeed lamentable to find that year by year our national collection is dropping behind the great public galleries of the Continent. Every year numbers of pictures pass from private English collections to Germany and



America, and meanwhile our Trustees seem only able to agree upon the purchase of works of mediocre or dubious reputation. Perhaps it is the system that is at fault rather than the individuals. In one recent case the laudable desire of the Director to purchase a work of unusual merit was frustrated by the opposition of other Trustees. The pictures bought represent, in fact, the lowest common denominator of a number of diverse opinions. Moreover, the trouble and delay entailed in coming to a decision are so great that dealers hesitate to submit their works to the ordeal; they prefer the rapid decisions of the private collector or the autocratic directors of German galleries. If the decision rested in the hands of a single official, the responsibility for failure, which is at present divided among the Trustees, could be brought home to one man, who would feel thereby a spur to the exercise of more intelligence than has been displayed of late years by the authorities of the National Gallery.

## MR. CONDER'S WATER-COLOURS.

MESSRS. CARFAX have on view a second series of water-colours on silk by Mr. Conder. That artist never fails to charm by the intensely personal quality of his design. He is, one may admit, a minor painter in the sense that his ambitions do not aim above the range which in poetry would be taken up by *vers de société*. But his elegant trifling has the stamp of completeness. The incidents which occupy his fans are trivial, perhaps, but they are always seen by a poetical temperament, and described with a rare feeling for sensuous elegance. Nothing is observed with research, no form is completely realized, no line has structural precision; his drawings are rather in the nature of vague allusions to and reflections upon life. The life he chooses thus to illustrate is the life of the restaurants of Montmartre and the quays of the Seine; but in each case the thing seen stirs in the artist's mind a long train of dreamy reflections: a vague and lazily meditative mood obsesses him which leads him far away from the harshness of actual life into a region inhabited by amorous lotus-eaters. Perhaps the most perfect of these fantasias upon life is the fan (2) in which two ladies are seated by a column, while behind them stretches the river, bordered on either side by palaces surmised through a blue haze. And yet, with all his sensuous dreaminess, Mr. Conder surprises one now and again by flashes of witty description. The waiter in No. 25 and the whole conception of the *Passport* (30) are examples of this. Mr. Conder is, we think, less successful in proportion as he aims at completeness of presentment and solidity of relief. His pictures are less complete artistically than his fans, where, starting with a purely decorative scheme, he finds the chance to interweave delightful reminiscences of life. In the parenthesis of a cameo he will hint at a tender situation or call up the mood of a landscape with absolute certainty of touch, but on a larger scale, where he has once aroused the expectation of a more logically constructed imagery, the idea too often evaporates before he has completely seized it.

## THE SALONS OF 1901.

## III.

REALLY, when we write the words blue, yellow, red, green, and try to give in a description the idea of the coloured harmony of a picture, we are wasting our time and our ink. What is properly "painting" is not "literature"; it is impossible to express in words the subtle *nuances* of a sensation in plastic form or colours. And yet, as we feel obscurely, but strongly, that certain correspondences for all their hidden character exist, by virtue of laws that we do not know, between certain moral states and certain combinations of forms and colours, and that for the final analysis we must

always end in or return to the human heart, all that may serve either to make our sensations about art more definite, or to disengage the laws which are responsible for the elaboration of artistic work, is profoundly interesting to us. A Belgian abbé, M. de Lescluze, who has already published on 'The Secrets of Colouring' several interesting papers, is just now engaged in elaborating a theory of colour, or, to be more precise, a 'Guide Pratique d'Observation Expérimentale sur les Harmonies Colorées.' This theory starts with an observation, or rather, perhaps, a hypothesis, that we have all hit on—the connexion between a great colourist and a great musician. Between Beethoven and Rembrandt, for instance, there exists a relationship not only of genius, but also almost of technique. Similar ratios between certain numbers of vibrations and undulations govern chromatic as well as acoustic combinations, and laws can be settled and stated which are precise and equal in both cases. The practical result might be, M. de Lescluze believes, the establishment of a table of coloured harmony, by which the scales of colours as well as of sounds are reduced to a system of notation. So a mathematical and infallible "manuel du grand coloriste" might be made. False colours would disappear, and that would be no small help to our poor eyes during the season of the Salons.

Without any claims to examine the scientific part of the theory of M. de Lescluze, I have examined its application to the work of some great painters, and it seems to me to be at fault. Colours as pigments behave quite differently from colours as seen; the "personal equation" of each master has to be considered, introducing results and surprises which are beyond formulae or analysis by numbers. The theorist, observing that each painter employs a very limited number of colours, has settled five principal scales (*gammes*). The scale of Rubens has for tonic a hyacinth colour (numbered 224 in the harmonic system, which I cannot here explain in detail); that of Rembrandt a blue, 208; the scale of Jordaens has for tonic a red, 144; the "Spanish" scale an orange, 160; the Italian scale a jonquil yellow. I need not insist on the objections to all this. What is "the Italian scale"? No single formula can include an art which has passed through so many stages in so many places. But this system applies also, the abbé declares, to the colours of flowers of a botanic family, which are all included, he says, in a *gamme* of 32 or 64; and the law will prove true of animals too. For instance, to the Spanish scale will belong the colours of parrots, camellias, azaleas, and rhododendrons; to the tonality of Rubens gallinaceous fowls and sparrows, tulips, hyacinths, and orchids.

But I am forgetting that I have to speak of the Salons of the year. It was a visit to the Salons that recalled to me the work of M. de Lescluze, and, wandering in a melancholy mood amongst the thousands of discordant canvases offered by our painters for our admiration and analysis, I asked myself somewhat sceptically how the learned Belgian priest would proceed to disengage the modern gamut of colour from this cacophony. From M. Eugène Carrière to M. Besnard, from M. Bonnat to M. Henner—would it be possible to reduce to a common formula so many different methods and "visions," seemingly of contradictory quality? I shall not make the attempt.

Of all the colours of the solar spectrum, green is perhaps that most distrusted by painters. Physicians teach us that "cold" green is at the same time "hard." Rood declares that green exhausts the nervous forces of the eye quicker than any other colour, and he has asserted that "the presence in a picture even of a reasonable quantity of colour approaching blue-green or emerald green excites a feeling of aversion in almost everybody, and causes an appearance of

coldness and hardness—even great coldness and hardness—in a work good in all other respects." Common experience confirms these observations of the scientific. Landscape painters have not admitted without a show of resistance that the leaves of trees and meadow grass have received from nature and their Creator the desire to be an irreconcilable green. The first green landscapes of Constable were considered shocking, and it is not uncommon still, when standing before some landscape of glorified greens, to hear the hostile comment of the passer-by, "What a dish of spinach!" Add to this the fact that green is one of the most difficult colours to get good and unadulterated. And yet we have seen for some years a significant increase of pictures based on a green harmony. I could draw up a long list of them, but it will be enough to mention the principal ones.

I have already taken occasion to point out here how a group of young painters, feeling that impressionism and plein-air painting had reached the extreme point at which a system discredits itself by the abuse of its special principle, have given up struggling with the sun, and, returning to the grave manner, transposing into sombre tones their impressions of nature, have sent for several years to the Salon pictures which with their strong and well-sustained note made dark spots among the clear and saturated tones on the walls. By degrees a school has been formed, and it may be said that at present the general appearance of the Salons—above all, that of the Société Nationale—is altogether rather grave in harmony. It looks as if the eye and the spirit of many painters, after being exasperated by sharp sensations, were seeking calm, retiring to the repose of more quiet contemplations. The hours of twilight, with the green which recalls neither light nor heat, offer them an inexhaustible subject. I may note *Le Troupeau* (S.N. 633), *Le Fleuve* (634), and the *Terre Antique* (635) of M. René Ménard. A sky of gilded green in which rise clouds where orange and red play with gold, an earth where woods, hills, and streams make a noble and natural architecture, with lines and outlines all of sombre green or brown-red—this is the favourite theme on which he plays every year his sober and sweet modulations. He has chosen a background of dominating green, too, for his expressive portrait of a young writer of much talent, who represents the spirit and the blood of Taine, M. André Cheillon (636). MM. André Dauchez, Cottet, and Lucien Simon rank among the best of this group, and each of them this year exhibits the most significant work he has yet done. The pictures of the last two I have already mentioned. M. Dauchez shows *Baignade* (S.N. 248), *Troupeau* (250), *Lande* (251). Equally noticeable are *L'Arrivée* (A.F. 1087), by Jean Pierre (which is the pseudonym of the youngest daughter of Jean Paul Laurens), and the *Funérailles dans le Low-Country, un Jour d'Hiver* (A.F. 1872), by Mr. Frank Spenlove-Spenlove. The harmony of this picture is singularly correct and expressive. Analyzing its elements, one finds that it consists of greenish modulations which show against light red tints in the mottled sky and reflections on the snow, the coldest note being the red-orange of the tapers lit in the humble cottage where poor people are praying round a coffin.

M. Hebert, who has reached his eighty-sixth year, exhibits two portraits which are equal to his most exquisite work. The first is that of a young girl, *Portrait de Mlle. d'Ag* (A.F. 1001), which shows a feeling for green. She is clad in a green robe embroidered with gold; greenish turquoises, more green than blue, are fixed at her breast; behind her a deep path sinks down with green shades that grow blue in the distance. The red of her cheeks and lips is delicately set against the symphony of greens. It is as if some old alchemist had evoked by the

incantations of his art youth with its smile and grace. It is a piece of imagination rather than a thing taken direct from life.

On the contrary, M. Benjamin Constant works in a symphony of reds from garnet to vermilion in his portrait of *Pope Leo XIII.* (A.F. 151), and in this red environment the cassock of dead white, the skull-cap of silvery white, and the face with the fine smile shines in a golden light.

In this Salon there are corners of repose and places of refuge. I mean four round rooms, where the big galleries join which hold the sculpture, on the first story. One has got through, not without weariness, yards of painted things; pictures packed together one on the top of the other in a heap have left the eye no rest. History and legend, Messalina and Phryne, Richelieu and Sennacherib, Solomon and M. Loubet, cavalry charges, scenes of carnage, forges and timber-yards, marriages and burials, naiads and cooks, have passed without respite or pity before our stunned, satiated, exhausted eyes. Suddenly we have this delightful sensation: walls subdued and almost silent, on which pictures are at decent intervals. A comfortable chair presents itself, and there one sinks down. It is an exquisite moment, and one would like to quote Lamartine:—

*L'oubli seul désormais fait ma félicité!*

In one of these *salles* is exhibited the portrait of Queen Alexandra, painted by M. Constant at the time when she was still *Son Altesse Royale la Princesse de Galles* (A.F. 152). The work is delicately conceived, and welcome for its clear harmonies of gold yellow, which give it great freshness. I heard quite close to me some English ladies doubting the likeness; but on this special point I am not fitted to speak. Considering merely the quality of the painting, I thought the thing one of M. Constant's most successful works. ANDRÉ MICHEL.

### Fine-Art Gossip.

LAST Wednesday at the Doré Gallery was the private view of some original caricatures by the American artists Crichton, Davenport, and Bowman; and also of the pictures of the South African campaign drawn for the *Graphic* by Mr. Charlton, Mr. Frank Dadd, and others. —'To the Relief of Kimberley,' from sketches in South Africa, by Mr. G. D. Giles, is also to be seen after to-day, when the private view occurs.

THERE is also a private view to-day at the Continental Gallery of some pastels and water-colours by Mr. and Mrs. A. S. Hartick, entitled 'Life in the West Country'; and at the Fine-Art Society's rooms of water-colour drawings of the Holy Land and Egypt, by the late Henry A. Harper.

THE death is announced at the age of fifty-one of Mr. J. M. Brydon, Vice-President of the Royal Institute of Architects. Mr. Brydon was responsible for a good deal of building in London. He had lately been busy with the new public offices for the Local Government Board and Education Department in Whitehall. Among his other works were the Polytechnic, Library, and additions to the Town Hall at Chelsea, the Women's Hospital in Euston Road, and additions to the Pump Room at Bath, with other buildings there; his restoration of the Roman baths in particular showed his taste for classic style. Such models he had in view, rather than the nondescript ambitions of the last century to get in a little of everything. His work was sound, and, if less striking, certainly less offensive than that of many latter-day stylists.

MESSRS. VIRTUE & Co. are moving next week from Ivy Lane to 13, Henrietta Street, Covent Garden. It is now nearly eighty years since Mr. George Virtue first started publishing in the City books on the subscription system.

MANY of our readers will remember the house called "The Chimes" as a reminder of Dickens. It was built by the elder Pugin in West-End Lane, Hampstead, and long occupied by J. R. Herbert, R.A., who died there, and who in the autumn of his life suffered a sort of martyrdom of annoyance at the hands of the younger Pugin, who claimed the premises as his own. This well-designed and picturesque edifice has just been pulled down, and blocks of flats are being erected on its site.

MR. M. RIDLEY CORBET'S 'Val d'Arno, Evening,' now in the Academy exhibition, which we described some time ago, has been bought by the Royal Academicians according to the terms of the Chantry Bequest, and at the closing of the exhibition will be deposited temporarily in the Millbank Gallery, where the other purchases with the same fund are now on loan.

DR. R. KNOPF, of the University of Marburg, describes in the new part of the *Mittheilungen* of the German Archeological Institute at Athens an interesting recent find at Megara. It consists of an insignificant-looking reddish-brown potsherd inscribed with a fragment of the Lord's Prayer in eight lines. The text used is that of St. Matthew's Gospel, given with slight divergences from the traditional manuscript, and without the doxology at the close of the prayer. Dr. Knopf asserts that the orthography, the form of the letters, and the characteristic monogram of Christ at the end prove the inscription to have belonged to the fourth century, or at the very latest to the fifth century. He conjectures that it was used as a Christian amulet. It is now placed in the National Museum at Athens.

## MUSIC

### THE WEEK.

COVENT GARDEN.—Opera.  
QUEEN'S HALL.—Philharmonic Concert.  
ST. JAMES'S HALL.—Mr. Harold Bauer's Pianoforte Recital.

HERR KNOTE from Munich played the title rôle in 'Siegfried' at Covent Garden last Thursday week. The part is familiar to him, and he has evidently carefully watched famous exponents of the fearless hero. He has, too, a good voice, and occasionally uses it well. But neither in his acting nor in his singing was there anything thrilling, anything to make one forget that he was merely assuming the character of Siegfried. It may be sometimes difficult to state the reason, or reasons, why an actor does not come up to our ideal, though one can feel at once when something is lacking. Frau Fränkel Claus did her best to render her impersonation of Brünnhilde impressive; she is a clever actress, and we cannot help thinking that when she appears in a part thoroughly in keeping with her powers and tastes she will achieve good success; for an Isolde or a Brünnhilde a different physique and a different temperament are requisite. Herr Reiss was the Mime, and his rendering of that difficult part deserves high praise; and yet it was not so subtle as that of Herr Lieban. The miserable dwarf at times causes amusement, for he is so peculiar in his movements, so busy, yet so befuddled; but there is a pathetic side to his character, seeing that his wily tricks originate in a weak head; and this was not fully brought out by Herr Reiss. Mr. David Bispham played the small part of Alberich with skill and effect. The Fafner music was well sung by Herr Blass; the

least touch of exaggeration tends to make this part ridiculous. Herr Lohse conducted with extreme vigilance, although he—or rather, he and the orchestra—did not reach the high 'Tristan' mark of the previous Saturday.—'Lohengrin' was given on Saturday evening. Madame Emma Eames appeared to the best advantage; her singing was admirable, and with a little more animation in her acting her impersonation of Elsa would be much more convincing. Herr Knote, as Lohengrin, sang the part with fair success; his demeanour, however, was cold. The knight should be dignified, yet not impassive; tender, yet not sentimental. Frau Fränkel Claus was not a strong Ortrud. Herr Mohwinkel commenced the part of Telramund; a sword accident in the duel scene, however, necessitated his speedy removal from the stage, and he was replaced by Herr Muhlmann, who had been cast for the Herald. This sudden change of rôles did not seem to disconcert him; his singing and acting were both satisfactory.—'Lohengrin' was performed again on Tuesday, and of this performance we note the beautiful singing of Frau Galski as Elsa. Mile. Olitzka tries hard to make her Ortrud forcible; her intentions are good, but in the carrying out of them effort is palpable.—'Tannhäuser' was given on Wednesday evening, with Herr van Dyck in the title rôle and Herr van Rooy as Wolfram, both artists achieving great and well-deserved success.

Dr. Cowen's 'Idyllic' Symphony was performed under his direction at the Philharmonic Concert last Thursday week. The work was originally produced at a Richter Concert (May 31st, 1897), and duly noticed in these columns. It was admirably done last week, and the composer was greeted with special enthusiasm. Mr. Landon Ronald's new song cycle 'In Summer-time' is melodious, effectively written for the voice, and pleasingly scored; the various numbers are connected by a few bars of orchestral music based on a motto theme. Mr. Ben Davies sang in his best manner. M. Kubelik gave a marvellous performance of Paganini's Concerto in D.

Mr. Harold Bauer gave his second recital at St. James's Hall on Friday last week. It is really a hard matter to decide as to the merit of new pianists—we mean of pianists who deserve criticism. Mr. Bauer, like many others who court popular favour, possesses a fine technique. In this respect he is specially gifted; his magnificent playing of Schumann's Toccata, Op. 7, and of Liszt's 'Waldeesrauschen,' also of the tenth of the 'Études d'Exécution Transcendante,' displayed wonderful command of the keyboard. The same, too, may be said of his performance of the Brahms 'Paganini' Variations. But there were two numbers in the programme which gave opportunity for judging him from a higher point of view: the one was Chopin's Sonata in B minor, the other Beethoven's Sonata in F minor, Op. 57. In the Chopin there was much to praise. There was a certain dryness in the rendering of the first and last movements; the pianist seemed at times to make use of the composer's music as a vehicle for display; while for the Scherzo the touch was not sufficiently feathery. The Largo, however, was interpreted with all due feel-



ing and refinement; it was most enjoyable. We were disappointed with the Beethoven sonata; but by placing it at the very end of a long and fatiguing programme Mr. Bauer could render justice neither to himself nor to the music. There were some fine moments in the Allegro and in the Andante; yet on the whole no deep impression was created. The programme included a genuine Bach clavier fugue ('Wohltemperirtes Clavier,' No. 5), for which we thank Mr. Bauer. Let us hope that other pianists will follow his excellent example.

### Musical Gossip.

MR. TOVEY gave his third recital at St. James's Hall last Thursday week. His reading of Beethoven's Sonata, Op. 106, was clear and intelligent, but it is a work which ought to be attempted only by pianists for whom difficulties have ceased to exist, and Mr. Tovey, although well advanced, has not yet reached that stage. An essay on the work from the pen of the concert-giver, like the one on Bach's 'Goldberg' Variations, was unnecessarily long. It contains much that is of interest, though mixed up with much that is mere padding. When Mr. Tovey has learnt the art of saying *multum in parvo* he will be well worth reading.

MESSRS. YSAË AND BUSONI commenced a series of violin and pianoforte sonata recitals at Queen's Hall on Thursday, May 23rd. The first programme, containing Bach's Sonata in F minor and Mozart's in A major, ended with Schubert's Rondo Brillant in B minor, thus offering works displaying great variety, and of comparatively short compass. Each of the programmes of the remaining concerts consists of three sonatas of greater length than those just mentioned. The scheme of giving violin and pianoforte sonatas is in itself excellent; nevertheless, three at one sitting and in immediate succession seem, in spite of the well-known proverb, too much of a good thing. The interpreters, however, are excellent, although M. YsaË at the opening concert was not quite at his best; and the audiences, pleased with the performances, may not find the demand on their attention too exacting.

At the second concert of Mr. Arnold Dolmetsch's summer series on May 28th the programme included a Fantazie for five viols by Alfonso Coperario, who in spite of the name was an Englishman by birth. He was the master of Henry and William Lawes. There were also two pieces for the viola da gamba (Miss Hélène Dolmetsch) by Antoine Forqueray, written circa 1700. Little is known about this composer, one of the most distinguished performers on the gamba in his day. He was born at Paris in 1671, and died at Nantes in 1745. In this family there were at least four generations of performers on and composers for the gamba—the father of Antoine, Antoine himself, and his son and grandson. The two pieces in question are remarkable for breadth of style and boldness in the matter of harmony. Among the immediate predecessors of Bach Forqueray holds a high place.

M. KUBELIK gave his fourth recital at St. James's Hall on Wednesday afternoon. The programme opened with Beethoven's Sonata in F major for violin and pianoforte, which was interpreted with care and artistic restraint by M. Kubelik and Miss Katharine Goodson. The Bohemian violinist's performance of the solo passages in Wieniawski's Concerto in D minor was interesting and skilful, the final movement being given with plenty of fire. Ernst's variations on 'The Last Rose of Summer' served to show off his remarkable technical facility. Miss Goodson played Schumann's Andante in F minor in better style than Chopin's Scherzo in B minor.

MR. C. A. BARRY writes to us from Cologne respecting the Lower Rhenish Festival held there May 24th-28th under the direction of Dr. Ludwig Wüllner. The choir, nearly all from Cologne, numbered 569, and the orchestra 153. The principal works performed have already been mentioned in these columns. In the Scherzo of the 'Ninth' some of the passages, in accordance with Wagner's suggestion, were strengthened by horns. This fact is interesting, seeing that Dr. Wüllner, as pupil of Schindler, the "friend of Beethoven," would be inclined to ultra-conservatism. Yet in spite of this, and of an age verging upon seventy, of itself calculated to accentuate any conservative tendency, he adopts a suggestion made by one who revered Beethoven, and who only wished that what the composer wrote should be heard. The festival programme included Bach's cantata 'Gott der Herr ist Sonn und Schild,' written for the Reformation Festival of 1735. This fine, vigorous work, not yet heard, we believe, in London, may be warmly commended to the notice of the Bach Choir. The Cologne festival was well attended, and the performances seem to have been highly appreciated. Dr. Wüllner is mentioned with special praise for his skill and energy.

M. PADEREWSKI's three-act opera 'Manru' was at length produced at Dresden on Wednesday evening, and with marked success. Herr Schuch conducted. The composer was present, and was called ever so many times before the curtain.

A SPECIAL matinée of 'The Emerald Isle' will be given at the Savoy Theatre on Wednesday, June 12th, for the Sir Arthur Sullivan Memorial Fund, all concerned having volunteered their services.

*Le Ménestrel* of May 26th mentions that the argument of Signor Boito's 'Nero' has been published in several Italian papers. The opera is in five acts with some astounding (*étourdissants*) tableaux. The *mise en scène* appears to be highly complicated. Of the music, however, not a word is said; hence the allusion to the work in *Le Ménestrel* as *l'opéra-fantôme*.

THERE is an interesting article in Heft 3 (April-June, 1901) of the *Sammelbände der Internationale Musik-Gesellschaft* on Johann Christian Bach, by Herr Max Schwarz, of Berlin. This youngest son of Sebastian Bach, after his father's death in 1750, studied with his eldest brother Philipp Emanuel at Berlin; then went to Italy, where for a time he was organist of Milan Cathedral. In reference to this period, the writer gives extracts from letters (manuscript) addressed by Bach to the famous Padre Martini, with whom he studied, and of whom he was the favourite pupil. Bach came to London in 1762, and remained here until his death in 1782. He has been represented as having lived a disorderly and extravagant life, and to have died "in poverty and debt, one of his creditors being his own coachman." Herr Schwarz, however, is of opinion that a man who enjoyed the continued friendship of Burney, Mozart, and Martini cannot have been so bad as he has been painted. The private life of a composer is one thing, his artistic career another. Our writer strongly believes that his compositions generally have been underrated, and the details which he gives of Bach's sacred and secular music, also the extensive catalogue of his works, offer excellent starting material for those who care to go more deeply into the question.

GOTTFRIED VON PREYER, whose death at an advanced age was mentioned last week, was a great connoisseur of painting. His collection, including pictures by Hans Holbein the younger, Rembrandt, Van Dyck, Teniers, &c., also many by modern French masters, will, in accordance with his expressed wish, be sold by auction, and the money devoted to the erection of an orphanage.

NEARLY all seats are sold for the concerts at Zwickau on June 8th and 9th in connexion with the unveiling of the Schumann memorial. There will be an orchestra of sixty-six players of the first rank gathered together from various German cities. The 'Genoveva' Overture will be given under the direction of Prof. Reinecke, and Dr. Joachim will be among the fourteen first violins.

THE *Musikalisches Wochenblatt* of May 18th states that Max Abraham, sole proprietor of the Peters firm at Leipzig, has bequeathed the sum of 20,000*l.* for the maintenance and extension of the Peters Musikbibliothek founded by him. The sum is to be handed over to the Town Council.

### PERFORMANCES NEXT WEEK.

MON.	Kubelik's Violin Recital, 3, St. James's Hall.
—	Miss Evelyn Stuart's Pianoforte Recital, 3, Bechstein Hall.
—	Royal Italian Opera, 'Much Ado about Nothing,' 5, Covent Garden.
—	Richter Concert, 8.30, St. James's Hall.
TUE.	Sarasate and Berthe Marx's Recital, 3, St. James's Hall.
—	Miss K. Bruckshaw's Pianoforte Recital, 3, Bechstein Hall.
—	Wagner Concert, 3, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
WED.	M. de Pachman's Pianoforte Recital, 3, St. James's Hall.
—	Mlle. Girod's Pianoforte Recital, 3, Bechstein Hall.
—	Mr. Jasper Sutcliffe's Violin Recital, 3, Steinway Hall.
—	Royal Italian Opera, Covent Garden.
THURS.	YsaË and Busoni's Recital, 3, Queen's Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	Mr. E. Schelling's Pianoforte Recital, 3, St. James's Hall.
—	Mr. K. Cole and Mr. D. Baxter's Vocal Recital, 3, Bechstein H.
—	Miss Johanna Heymann's Pianoforte Recital, 3, Salle Erard.
—	Royal Italian Opera, Covent Garden.
SAT.	Mlle. Camilla Landi's Song Recital, 3, Bechstein Hall.
—	Kubelik's Violin Recital, 3, St. James's Hall.
—	Memorial Concert, Verdi's 'Requiem,' 3, Queen's Hall.
—	Royal Italian Opera, Covent Garden.

### DRAMA

#### THE WEEK.

ROYALTY.—'Mariana,' a Play in Four Acts. By José Echegaray. Adapted by James Montefi Graham.

COURT.—Afternoon Performance: 'Blanchette,' a Play in Three Acts. By Brieux (sic), the English Version by Miss Martia Leonard and J. T. Grein.

DISAGREEABLE and extravagant as is its subject and conventional as is a portion of its characterization, 'Mariana' is essentially dramatic. The mental processes of the heroine are tortuous and perplexing. We understand easily enough the manner in which the heroine tortures the man who loves her, but are puzzled to know when and how a passion so intense as that she finally displays finds entrance into her heart. Given, then, as a postulate the condition that is reached, this crowning situation is intensely and quiveringly dramatic. If it fail in its effect, it is through an injudicious selection of exponents. Mrs. Patrick Campbell herself is quite capable of showing the moods and caprices of Mariana, and even of indicating the fervent and passionate outburst in which she challenges and receives defiantly death at the hands of her husband. Yet the scene, one of the strongest in the modern drama, fails in its effect, and the surrender of Mariana leaves one unconvinced and almost uninterested. Mr. Titheradge is an able and a conscientious actor. Something like perversity seems, however, to have dictated his selection for Daniel Montoya, a part in which whatever is best in his method is of no advantage and what is weakest only is called into play. The best of Juliets is bound to be crippled when she has a weak Romeo; the comparison of the play with 'Romeo and Juliet' is none of ours, but it has been made, and has obtained a sort of acceptance. It is, in fact, the habit to compare everybody nowadays with Shakespeare—Ibsen, Maeterlinck, Echegaray, Mr. Stephen Phillips, and we know not how many more. Whatever the cause, the production of 'Mariana' at the Royalty is disappointing. The play depends wholly





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